

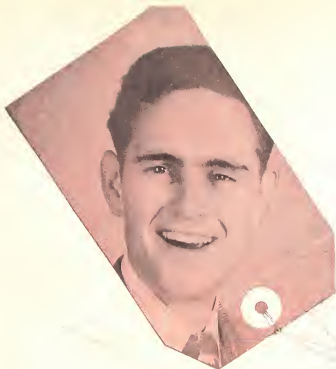
ETUDE

MAY 1950 • 30 CENTS

the music magazine



A GUIDE TO THE FESTIVALS: Page 9



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THE WORLD OF

Music

The 27th annual **National Music Week** begins May 7. Its theme is "America's Contribution to the World of Music." Over 3,000 cities throughout the United States will observe National Music Week. The 1950 "letter of suggestions" may be secured by local chairmen from T. E. Rivers, 315 Fourth Ave., New York City.

Artur Rodzinski last month conducted the San Francisco Symphony after a twenty-year absence . . . **Lukas Foss** of Boston and **Gail Kubik** of New York City are this year's winners of the Prix de Rome, entitling them to a year's study in Rome beginning Oct. 1 . . . **George Antheil's** Sixth Symphony was premiered last month by Harris Danziger and the orchestra of the Manhattan School of Music.

New York's Town Hall honored the memory of **Antonio Vivaldi** in April with America's first Vivaldi Festival. Highlights were orchestral works, played by Thomas Scherman and the Little Orchestra Society, choral works sung by the Robert Shaw Choral, and violin compositions played by Louis Kaufman.

With **Zadai Skolovsky** as soloist, Charles Munch and the Boston Symphony Orchestra played the first performance of Darius Milhaud's Fourth Piano Concerto in February . . . **Paul Hindemith's** Sinfonietta in E was premiered by the Louisville Philharmonic Orchestra in March, with the composer conducting the performance.

Composer-conductor **Isaac van Grove** has been named music director of the Chicago Fair of 1950, opening June 24. . . **Jennie Tourel** will sing the first performance in Great Britain of

Hindemith's song cycle, "Das Marienleben," in its newly-revised version, at the Edinburgh Festival . . . **Bryan Dorthy**, a student at Chicago Musical College, won the fifth annual George Gershwin Memorial Prize of \$1,000 with his "Allegro and Pastorale."

A virtually all-American cast sang in the **Metropolitan Opera** revival of Moussorgsky's "Khovantchina" on Feb. 17. Principals were Rise Stevens, Jerome Hines, Lawrence Tibbett, Robert Weede.

Helen Traubel and Lauritz Melchior will be featured in the Wagner Festival at Aspen, Col., opening June 27. Also to be heard are the Paganini Quartet, Juilliard Quartet, Hertha Glaz and Mack Harrel. . . **Rudolf Serkin** will play all of Mozart's 26 piano concerti as a highlight of the Mozart Festival to be performed by Alfred Wallenstein and the Los Angeles Philharmonic during the 1951-52 season . . . A new faculty member for the Berkshire Festival, opening its eighth season July 3, will be **Jacques Ibert**, French composer.

Ernst Krenek's opera "Charles V," which created a sensation at its premiere in June, 1938, at Prague, because of the vast orchestra and chorus it requires, was revived in March at the City Opera House in Essen, Germany.

Bach's "Christmas" Oratorio, Magnificat and B Minor Mass will be sung at the **Bethlehem Festival** on two successive weekends, May 19-20, and May 26-27, in order to supply ticket demand.

Samuel Barber's "Essay for Orchestra" was performed by Fritz Mahler and the Erie Philharmonic Orchestra March 28 and 29.

COMPETITIONS—Eighth Annual Young Composers Contest, National Federation of Music Clubs. Prizes: \$100, \$50, \$25. Details from Dr. Francis J. Pyle, Drake University, Des Moines 11, Iowa.

Lake View Musical Society, First Annual Composers' Contest. Prizes in three classifications. Information from Mrs. Vito B. Cuttone, 421 Melrose St., Chicago, Illinois.

Columbia University composition contest, First Prize, \$150. Closing date, September 15. Details are obtainable from the Department of Music, Columbia University, New York 27, N. Y.

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June brides turn to Emily Post for guidance in wedding etiquette. Organists, who are usually left to their own devices to figure out their part in wedding protocol, will find practical helps in "Wedding Etiquette for the Organist," coming in June ETUDE.



If You Love mUsic

Harold Berkley Nicholas Douty Karl W. Gehrken Guy Maier Guy McCoy Maurice Dumesnil
Samuel B. Gaumer Elizabeth A. Gest Alexander McCurdy William D. Revelli Wilfrid Pelletier
James Francis Cooke, *Editor Emeritus*

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Authors in this issue...



David E. Starry

● David E. Starry ("Come with Me to Antioch," page 20), world traveler and lecturer, has been a student of West Indian folklore ever since a Pennsylvania State College botanical study took him to Panama and by chance, on the return trip, to a Jamaican religious ceremonial. Once juggling voodoo drums through New York's Pennsylvania Station he was beset by ten redcaps; all native West Indians nostalgic for drum-dance.

● Oregon-born Elizabeth Randall ("Rats and Red Tape," page 13), was for more than a

year, until May 1949, Music Director in the Philippines with the Army's overseas entertainment unit, setting up a recreational music program for Army personnel. Currently studying voice in London, she is free-lance-writing her way through Europe, having journeyed by way of the Far East from Manila, after the United States Army Ground Forces in the Philippines were demobilized.

● Preparing for his doctorate at Ohio State University, Maurer Maurer ("The Gavel Played the Organ," page 18), is a student of musical life in Colonial America. A graduate of Miami and Ohio State Universities, Mr. Maurer taught public school music several years before undertaking graduate studies.



David Ewen

● Lady Mabel Dunn ("Summer Music in Europe," page 9), has traveled widely as a lecturer on music, and, as in previous years, will serve in a public relations capacity for several festivals in Europe this summer.

● David Ewen ("He Brought Us Orchestral Music," page 17), was born in Austria in 1907. At the age of two he waved his arms like a conductor whenever the gramophone roared Wagner's "Tannhäuser" Overture, his family's only symphonic record. Now living in New York City, Mr. Ewen writes best-seller about music and collects phonograph records.

Our Cover:

● This year more than ever Europe is whipping up a gay mood for events of interest to music lovers. Visitors to Europe this summer will find gala musical activities in progress at such stellar locations as those indicated by artist Raymond Guss on this month's ETUDE cover map. Additional information about these events and others now being planned in musical centers in the British Isles and throughout the continent appears on page nine through twelve of this month's ETUDE.



Identify these important spots on the cover map:

- 1.—Edinburgh, Scotland
- 2.—Llangollen, Wales
- 3.—Glyndebourne, Sussex, England
- 4.—Amsterdam-Scheveningen-The Hague, Holland
- 5.—Strasbourg, France
- 6.—Salzburg, Austria
- 7.—Bordeaux, France
- 8.—Florence, Italy
- 9.—Rome, Italy.

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Musical Miscellany

When Haydn visited London in 1791 and again in 1794, he became friendly with the Rev. C. J. Latrobe, an English clergyman who was also a composer of religious music. Latrobe, who lived a long life, recalled his meetings with Haydn many years later, in 1826, in a letter to the publisher, Vincent Novello. This letter is reproduced in Novello's edition of Haydn's "Stabat Mater," published in 1830. For some reason it eluded the attention of Haydn scholars. Even in Pohl's book, "Haydn In London," which deals especially with Haydn's English friends, there is no mention of Latrobe. Yet, Latrobe's account is interesting for it presents a vivid picture of Haydn as a human being, complete with Haydn's Germanic identity. Here is a partial text of Latrobe's account:

When Haydn arrived in England in 1790, I was introduced to him by Dr. Burney. . . . He was pleased, not long after, to pay me a visit. When he entered the room, he found my wife alone, and as she could not speak German, and he had scarcely picked up a few English words, both were at a loss what to say. He bowed with foreign formality, and the following short explanation took place. Haydn: "Dis Mr. Latrobe's house?" The answer was in the affirmative. Haydn: "Be you his woman?" (meaning his wife). "I am Mrs. Latrobe," was the reply. After some pause, he looked around the room, and saw his picture, to which he immediately pointed, and explained, "Dat is me, I am Haydn!" My wife instantly, knowing what a most welcome guest I was honoured with, sent for me to a house not far off, and treated him with all possible civility. He was meanwhile amused with some fine specimens of Labradore upon the chimney-piece, which he greatly admired and accepted a polished slab. Of course I hastened home,

and passed half an hour with him in agreeable conversation. . . . The same friendly intercourse between us was kept up during both his first and second visits to England. Sometimes I met him at friends' houses, but never enjoyed his company more than at his lodging. I now and then found him at work upon those magnificent symphonies, which he composed for Solomon's concerts, and though I avoided taking up time so well employed, yet he would sometimes detain me and play for me some passages of a new composition. . . . Speaking with me of Mozart's death, he added, with that modesty by which he was distinguished, "In him the world has lost a much greater master of harmony than I am."

In general, I never perceived in Haydn any symptoms of that envy and jealousy, which is, alas, so much the besetting sin of musicians. . . . I once observed to him that having in the year 1779, when a youth, obtained the parts of his "Stabat Mater" from a friend, who had found means to procure them at Dresden, I made a score and became enchanted with its beauty. . . . He seemed delighted to hear my remarks on a composition which he declared to be one of his own favorites, and added that it was no wonder that it partook of a religious savour, for it had been composed in the performance of a religious vow.

He then gave me the following account of it. Some time about the year 1770 he was seized with a violent disorder which threatened his life. "I was," said he, "not prepared to die and prayed to God to have mercy upon me and grant me recovery. I also vowed that if I were restored to health I would compose a Stabat Mater in honor of the Blessed Virgin as a token of thankfulness. "My prayer was heard and I



BY NICOLAS SLONIMSKY

recovered. With a grateful sense of my duty I cheerfully set about the performance of my vow and endeavored to do it in my best manner." . . . The tears glistened in his eyes while he gave me this account.

Nineteenth-century music publications yield some fresh material on Beethoven that is worth saving from oblivion, particularly if the story seems to be in character with Beethoven's known behavior. One such story was published in 1870 in the *Guide Musical*. It was reproduced in an English translation in "The Musical World" of March 5, 1870. The author of the article, Alfred Gross, reports his reminiscences of 1835 when he was in Vienna, and studied music with a member of the Burgtheater. This Viennese musician told Gross that he had often seen Beethoven at the Swan Inn:

One day that I was dining at the Swan, an inn where Beethoven, too, usually dined, I saw him enter. He took off his hat and top-coat, and, leaning his head upon his hand, remained buried in thought. The waiter went up and inquired what he would like for dinner. He got no answer. Thinking he had not been heard, he repeated his question, but again with no effect. After three-quarters of an hour had elapsed, Beethoven, who had remained perfectly motionless, seemed to rouse up suddenly. He called the waiter and asked how much he had to pay. "Nothing," said the man, "you have not had anything." "Haven't I!" said Beethoven, with an air of great surprise. "Well, never mind." With these words, he got up, took his hat and left the place.

He had some singular caprices. He would remain an entire week without opening a piano; then he would be seized, all of a sudden, with a fury for music, so to speak, and play for whole nights without taking

any rest. One day, I behaved badly to him. It was such a long time ago. I was very young, and he, poor fellow, was beginning to suffer the first attacks of deafness. The doctors had recommended him to go and drink the waters at Baden. Beethoven was poor. He hired a room in the house occupied by the mother of my wife. I was then paying my addresses to the latter. One day, I found both her and her mother in great distress. Their room was separated from Beethoven's only by a door, which was kept locked. He had played incessantly the two previous nights, and the poor women had not been able to get a moment's rest. "I will settle that!" I said to them.

In the evening, Beethoven retired early, but about ten o'clock he got out of bed, and, putting on a large coat, which served him as a dressing-gown, came and seated himself at the piano, which was placed with its back close to the door. My eye could follow, through the keyhole, all his movements. He opened the piano. His fingers, thin, but agile and strong, began coursing over the keyboard, of which each key seemed to be a human voice. Ah, sir, what chords and how the performer's eyes flashed in the darkness! I remained two hours without daring to move, but at length recollected my promise. . . . It caused me to commit a bad action; yes, an act of impiety, a crime. In the midst of a piece of extempore playing to which the angels might have listened in religious silence, I began playing something in a different key. Beethoven started and instantly left off. I heard him get up, shut the piano, and go to bed. He did this without complaining . . . I can't say whether Beethoven understood my object, but his piano was heard no more at night as long as he remained at Baden.

That there is great darkness existing in the study of violin no one should deny; even laymen that come in continuous contact with serious students of violin are aware of it. Instead of the monotonous drudgery, players should turn all their attention to

RELAXATION AND COORDINATION

and study all the technical motions in a simple way.

But do we know what relaxation and coordination really are? Can we teach a student relaxation just by saying the words "Relax, Relax!" or ("Don't scratch!") without explaining and teaching him how one can relax?

Since many players think they know what relaxation is, why is it then that there are numbers of even distinguished artists and great technicians who work hard on this or that technical motion of both hands—they play some of them only passably—some of them they simply cannot play! And many a top artist is a very unrelaxed player on the stage. Frequently these artists lose motions which they mastered to perfection for decades without ever regaining them.

Or have there been any books and methods written explaining thoroughly and understandably the principles of relaxation and coordination? If so, then how is it that upon publication of *SIMPLICITY OF VIOLIN PLAYING*, Vols. I and II by Robert Juzek we have received comments such as:

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Wooster, Ohio. " . . . The impact of these books is terrific. We are considering the use of them as texts in our advanced student 'Master Classes' in the Conservatory. My enthusiasm for Mr. Juzek's bold piece of pioneering is growing every day, for results are beginning to show already, and the response by students is certainly most gratifying. Here's to Robert Juzek—he's done a grand job! . . ."

London, England. " . . . Am anxious to have your Book III. Books I and II I have read over and over again. In my 50 years teaching (I began in 1900) I have studied almost all the violin details, both at home and abroad, and I can honestly say it is the best book on violin playing I have ever read. . . ."

And due to lack of space we list only a very small fraction of those received from all over the world.

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NEW

Records

By GEORGE GASCOYNE

Honoring the Chopin centennial, Edmond Kurtz, cellist, and Artur Balsam, pianist, have recorded for RCA-Victor the Chopin Cello Sonata in G Minor. (The work also was recorded this season by Gregor Piatigorsky, cellist, and Ralph Berkowitz, pianist.)

The Chopin Sonata is among the less ingratiating works which have been written for this exacting instrument. For the interpreter it poses many problems, both technical and interpretative. Mr. Kurtz vanquishes the sonata's difficulties, however, and comes up with a rewarding performance.

Gina Cigna, familiar to opera-goers a decade ago for her appearances here in the soprano role of "Norma," is heard in the new Cetra-Soria recording of Puccini's unfinished opera, "Turandot." The score as heard in this and other performances was completed from Puccini's sketches by Franco Alfano. The seldom-heard work abounds in typical Puccini touches, and promises pleasant listening for Italian opera lovers.

Miss Cigna heads a cast of Italian singers unknown here for the most part. The conductor is Franco Ghione.

Ernest Bloch, who has drawn on Jewish source-materials throughout his career as a composer, has completed a new work in similar vein, a "Sacred Service" using texts from the Sabbath morning service of the Reform temple. The new work, conducted by the composer and released on long-playing discs by London Records, is a profound work, moving, earnest and thoughtful. The performance by the London Philharmonic Orchestra and Choir is excellent.

A new company called Period Records has released the Quartet No. 2 of Charles Ives, performed by the Walden String Quartet.

Herbert von Karajan, one of the younger conductors who came up in Germany during the war, already has been heard by record-collectors in this country direct-

ing a superior performance of the Brahms "Requiem." For the Deutsche Grammophon series. Mr. Karajan now leads a spirited, well-paced recording of the Brahms Symphony No. 1, played by the Concertgebouw Orchestra of Amsterdam. The Concertgebouw, considered by most listeners to be the finest orchestra in postwar Europe, plays admirably, and Mr. Karajan's conception of the work is thought out on broad, heroic lines.

Walter Gmeindl and the Berlin State Orchestra present another in the Deutsche Grammophon series, a recording of the Symphony in D by Wagenseil. This work by a forgotten eighteenth-century composer appears to have merited its long oblivion. The symphony is conventional in every respect, with little freshness or originality. The chief reward for hearing it in this recorded performance is the reassurance that one hasn't missed anything.

Guido Cantelli, the young Italian conductor introduced to radio audiences last year via a guest performance with the NBC Symphony, has just made his recording debut for RCA-Victor, leading the NBC ensemble in Haydn's Symphony No. 93, in D Major.

Mr. Cantelli, who was discovered and brought to this country by Arturo Toscanini, shares to some extent the older conductor's dynamic spark and his capacity for making music exciting to listeners. Since a Haydn score, for all its deceptive simplicity is an accurate measure of a conductor's skill, the results achieved by Mr. Cantelli make his first appearance on records more than promising.

A seldom-heard offering is the group of songs by Chopin which have been recorded for HMV by the Polish basso Doda Conrad. Mr. Conrad's singing is not remarkable for range, variety or vocal suavity, yet he projects the Chopin songs with skill and imagination. This group should be of interest to those who enjoy off-the-beaten-track song literature.



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At the Salzburg Festival in Austria the presentation of Beethoven's "Fidelio" is traditional. Above in the final scene is Kirsten Flagstad in the title role, Julius Patzak as Florestan. Opening in July, the 1950 festival will feature events at the Mozarteum and at the Festspielhaus.

Summer Music in Europe

It's festival time in Europe again so plan your travels for musical pleasure

By LADY MABEL DUNN

THIS summer, Europe's principal music festivals will again be in full swing. Visitors who have not been abroad since the war may find many changes, both social and economic. They will still enjoy, however, the two principal ingredients of any summer music festival—great music in beautiful surroundings.

Most luxurious is the Glyndebourne Festival, in the south of England, which begins July 15. A trip to Glyndebourne, the Elizabethan manor house of Mr. John Christie, includes an opera performance, dinner and a stroll about the magnificent grounds, or coffee in the music-room, surrounded by Mr. Christie's treasured art collection.

Visitors to Glyndebourne are in a sense "guests" of Mr. Christie. The opera house, with a stage as large as Covent Garden in London, seats only 500. Consequently, performances never have and never can clear expenses. Begun in 1934 as an all-Mozart festival, the Glyndebourne repertory now includes "The Rape of Lucretia" by Benjamin Britten (premiered at Glyndebourne), Strauss' "Ariadne" and works of many other composers new and old.

The Holland Festival (June 15—July 15) is unique in that it will be held in three Dutch towns—Amsterdam, Scheveningen and

The Hague. Distances between these towns, connected by train and bus, are so small that it is possible to dine in any one, and arrive in time for a performance in any other.

Featured at the Festival will be the Amsterdam Concertgebouw, called by many musicians the finest orchestra in Europe, with Charles Munch, Pierre Monteux, Erich Kleiber and Wilhelm Furtwängler on the list of conductors. A highlight will be the first European performance of Leonard Bernstein's "Age of Anxiety," a symphony for piano and orchestra, with Mr. Bernstein at the piano, Hendrik Andriessen's opera, "Philomela," will be given for the first time.

Bayreuth, home of Richard Wagner and scene of the famous Wagner festivals, received a direct hit during the war and is not yet fully repaired. Plans for this summer are indefinite; the Wagner family does not wish to reopen the festival until it is possible to do so with traditional Bayreuth splendor.

Even without a music festival, Salzburg would be one of Europe's most interesting cities. Its known history goes back 2,000 years. Early Celts built a village on the spot where the Cathedral now stands. The Bishops of Salzburg, one (Continued on Page 12)

Austria * Belgium * Finland * France * Germany * Holland



This summer's crop of visitors at the Salzburg Festival will walk through Mozart's native city past this monument to him in the Mozart-Platz.



Strasbourg, the French city in which for many years Albert Schweitzer was organist for Saint Guillaume Church, will present a Bach Festival.



Brothers Charles Munch (above, of Boston) and Fritz Munch (Strasbourg Municipal Orchestra) are featured conductors at Strasbourg Festival.

Music in Europe: May - September 1950

AUSTRIA

VIENNA (JUNE 1-15): International Bach Festival. SALZBURG FESTIVAL (JULY 27-AUGUST 31): "Fidelio," "Don Giovanni," "Magic Flute"; orchestral, chamber music.

BELGIUM

VERVIERS (MAY 1-21): International Song Competition.

ENGLAND

BATH ASSEMBLY (MAY 7-20): Operas of Cimarosa, Wolf-Ferrari, Arthur Benjamin; Royal Philharmonic, Hallé Orchestras; Chamber music concerts. CHRISTENHAM SPA (JULY 3-16): Festival of Contemporary British Music; Works of Debussy, Vaughan Williams, William Walton, Arnold Bax. JOHN IRELAND and others. GLOUCESTER (SEP. 3-8): Three Choirs Festival; Choral music of Handel, Purcell. GLYNBOURNE (JULY 15-30): "Marriage of Figaro," Strauss' "Ariadne." HAMMOCATE FESTIVAL (JULY 10-17): Hallé Orchestra. Sir John Barbirolli conducting; Beethoven, Brahms, Contemporary Music. HASTINGS (JUNE 15-18): Brahms-Haydn Festival; "The Seasons," "Song of Destiny."

FINLAND

HELSINKI (SEPT. 15-19): Northern Music Week; Orchestras, conductors, choruses from Iceland, Denmark, Norway, Sweden, Finland.

FRANCE

AIX EN PROVENCE (JULY 15-AUG. 6): International Music Festival. BESANCON (SEPT. 3-16): International Music Festival; Bach, Ravel, and contemporary French, German and Austrian music. BONDEAUX (MAY 5-14): Music and Dance Festival; Alfred Cortot, Yehudi Menuhin, Marcel Dupré; Charles Munch conducting Beethoven cycle by French Radio Orchestra; Monte Carlo Ballet. LILLE (MAY 28-31): International Song Festival. LYON-CHARBONNIERES-LES-BAINS (JUNE 21-JULY 9): opera, dance. PRADES (JUNE 1-20): Bach Festival; First postwar appearance of Pablo Casals; Rodolf Serkin, Isaac Stern, Joseph Szigeti, Mieczyslaw Horowitz and others. STRASBOURG (JUNE 8-23): Bach Festival; "Musical Offering," "Goldberg" Variations. Art of Fugue, Suites, "Brandenburg" Concerti, violin sonatas; with Yehudi Menuhin, Edwin Fischer, René Le Roy, Marcel Dupré and others. VALENCIE (JULY 28-31): Berlioz-Wagner Festival.

GERMANY

SAD CANNADAR/STUTTGART (JUNE 22-27): Mozart Festival. DARMSTADT (JUNE 12-17): Bach Festival; St. Matthew Passion, "Brandenburg" Concerti, Cantatas, Orchestral music. LÜNBURG (JUNE 17-21): Lower

Saxony Choral Festival; All-Bach programs. WÜRZBURG (JUNE 5-12): Mozart Festival.

HOLLAND

AMSTERDAM-SCHIEVENHOEVEN-THE HAGUE (JUNE 15-JULY 15): Holland Festival; "Oberon," "Carmen," "La Belle Helene," Andriessen's "Flak-performance"; Beethoven, Berlioz, Mahler, Haydn, Mozart; Concerto, Ballet, The Netherlands Opera, The Netherlands Orchestra, Monte Carlo Commemoration; Organ Mass, B Minor Mass, St. John's Passion, Cantatas, Motets, "Brandenburg" Concerti, "Musical Offering."

ITALY

FLORENCE (MAY 15-22): "May Musical"; Ildarando Pizzetti presiding; Gluck's "Iphigenia in Aulis," other opera, concert events. Theme: "Music and the Cinema." ROMA (MAY 26-30): International Congress of Sacred Music; auspices Pontifical Institute for Sacred Music and Musical Commission for Holy Year.

SCOTLAND

EDINBURGH (AUG. 20-SEPT. 9): International Festival of Music and Drama; Glyndebourne Opera; French Radio Orchestra, Copenhagen Harmonic Orchestra, BBC Scottish Orchestra, Royal Philharmonic Orchestra; Glasgow Orpheus Choir; Budapest, Griller, Ensemble; soloists.

SPAIN

SAN SEBASTIAN (EARLY SEPT.): "Fifteenth Musical of San Sebastian."

SWEDEN

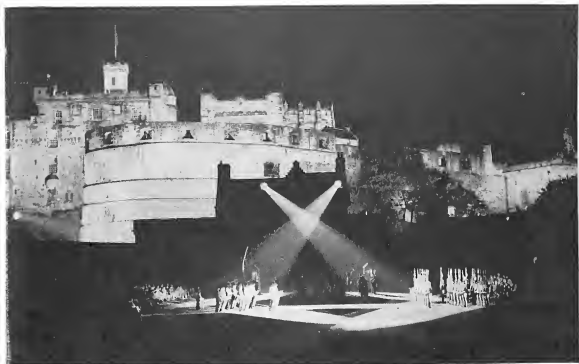
STOCKHOLM (AUG. 10-31): Opera festival; Handel's "Orlando"; "Il matrimonio segreto" by Cimarosa.

SWITZERLAND

LOCARNO (MAY 1-15): Concert of Religious Music; Bach Cantatas. LECKENE (AUG. 9-27): International Music Festival; Furtwängler, Ansermet, Kubelick, Walter, Sacher, von Karajan, Schaffhausen (MAY 14-21): International Bach Festival.

WALES

CAERPHILLY (AUG. 7-12): Royal National Eisteddfod. LLANGOLLEN (JULY 4-9): International Musical Eisteddfod (Song Competition).



Edinburgh Castle welcomes visitors during the period of the Edinburgh International Festival of Music and Drama. Military displays including piping and drumming, guard changing, lance and sabre drill, are presented by Scottish Command units in the evenings at the Castle Esplanade.



Typical of quaint Amsterdam, one of the three cities participating in the Holland Festival to be held in June and July, is this 14th century canal bordered by merchants' houses built in 18th century.



At the Salzburg Festival Mozart's "Magic Flute" will be presented again this year in the centuries-old open air "Rocky Arena." Among conductors to be at Salzburg this year: Böhm, Furtwängler, Walter.

*Italy * Scotland * Sweden * Switzerland * England * Wales*



SUMMER MUSIC *continued*

of whom commissioned Mozart's first compositions, created buildings that are among the finest examples of Baroque architecture.

This year's festival in Salzburg will have as its highlights an open-air performance of "The Magic Flute," "Fiddio," with Flagstad and Furtwängler, and "Jedermann," as staged by Max Reinhardt.

Austria today is the cheapest European country to visit. One can stay at a comfortable hotel, with meals, for about 70 Austrian schillings (\$2.50) per day. This is not true of Salzburg at festival time, however. The best hotels are occupied by American troops, leaving visitors second-class (but comfortable) hotels and private homes.

The Lucerne Festival (August 9-27) will feature orchestral music under the direction of Bruno Walter, Ernest Ansermet, and others.

Although only in its fourth season, the Edinburgh Festival (August 20-September 9) has taken its place as one of Europe's outstanding summer music events. It was organized by Rudolph Bing, new director of the Metropolitan Opera. Visitors will find a warm welcome in Edinburgh, with plentiful accommodations, in hotels and private homes, at reasonable prices. This year's events will include: opera by the Glyndebourne company; concerts by the French Radio Orchestra, Copenhagen Radio Orchestra, BBC Scottish Symphony, Royal Philharmonic, Hallé Orchestra and Orchestra of La Scala, Milan, with Sir Thomas Beecham, Sir John Barbirolli, Fritz Busch, Victor de Sabata, Guido Cantelli and other conductors; chamber music by Budapest, Griller and Loewenguth Quartets; and solo events.

Clothes—One may travel all over Europe in sport clothes plus business suit or afternoon frocks. Formal dress isn't needed, unless you have important connections. One *really* warm coat is indispensable. Be sure to leave space for clothes acquired en route.

Travel—Most comfortable and luxurious way is still by car. A possibility is to buy one in Europe and resell it at the end of the summer. Trains take one everywhere cheaply and comfortably. Salzburg, Edinburgh, Lucerne are all overnight from London or Paris. Second class travel is good; third class for the young and eager.

Money—Americans will be "in clover" in Europe this summer. Even those with only a few hundred dollars can go everywhere.



Lucerne (like viewed from Hotel Nationale) will be the scene this summer of an International Music Festival. Tourists to Lucerne shouldn't miss Villa Trietschen (above) where Richard Wagner created his "Siegfried", "Die Meistersinger", "Götterdämmerung".



Opening of a National Eisteddfod (competition of bards) such as that to be held at Caerphilly in Wales during August. In honor of the 200th anniversary of the death of Johann Sebastian Bach, his works will be featured at Caerphilly as at many 1950 festivals.



Rain, Rats and Red Tape

By ELIZABETH RANDALL

The saga of three pianos that battled climatic hazards in the Philippines



ANYONE who splits hairs over the pitch variations in a well-tempered scale should be sentenced to a year with the U. S. forces in the tropics, there to be put in charge of pianos. To say nothing of the well-tempered scale, he will be lucky to find an instrument with all the parts intact and luckier if he can keep it that way.

None of the army model Steinways which I first tried out in the Philippine Islands in '48 bore any resemblance to the quality of tone and action for which that trade name is honored. (A few instruments of other makes were on hand, but most of them were small specially designed Steinway uprights.) Although 88 noises, not all the traditional ones, could be elicited from these pianos, what universally characterized them were their sledgehammer touch, waterlogged tone, stuck keys, missing ivories, squeaky pedals and their scarred, chipped, olive drab exteriors. Octaves might sound like octaves, like sevenths, augmented sixths or not at all. To make up for the notes that were out, other keys sometimes produced two tones when struck. No offense to the inherent good breeding of these instruments. They had been subjected to a few years of tropics and war command treatment.

RECOGNIZING THE CLIMATIC hazards that frustrate pianists, nature has compensated the Philippine people by endowing them with a love of singing. It's simpler! Most GI's and American troops, unfortunately, are only entertained by the sound of their own voices when they are in their cups. This is all very well for a short time after pay day, but comes that night of sobriety when they are out of club chits and need—more than ever—to be soothed with music. Then it develops that not even a two-fingered rendition of chopsticks can be coaxed with any satisfaction out of the nearest piano.

The condition of Army pianos was handicapping a \$50,000 a year entertainment program in the Philippines Command and a much bigger outlay on service clubs. Accompanists in touring shows, guest performers, dance bands, the entertainment section then sponsored by Special Services—all had grief over pianos.

The principal cause coincided with my arrival in the Islands. The rains came. Threatening to rob the atom bomb of its victory over civilization, this deluge continued unabated for months. Quonsets and swelle construction (woven grass mats) or even concrete buildings were insufficient protection against dampness and mildew.

As much as anything else, pianos suffered. Without proper floor insulation beneath or canvas covers over them, most instruments absorbed a great deal of moisture. The morning that AP wired home a story of a typhoon which flooded Manila, I found the backstage of the post theatre in puddles and our rehearsal piano in one of them. Smack under a roof leak. Several keys had retired overnight from active sound-rendering, and it took days of drying out the insides with electric bulbs and stage lights to reduce the swelling occasioned by this soaking.

Cries came in from club directors and army wives with pianos for

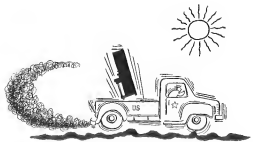
tuners and repairmen. By the end of the wet season the tuning and action on most instruments were so bad that they gave little pleasure in playing for recreation and were certainly inadequate for work. A close scrutiny under the lids revealed green mold on the rows of felt hammers and rust on the piano wires, as well as broken jacksprings and other damaged parts.

Not all this trouble could be traced to rains. Some of it, we discovered, was rats. Tropic rodents are the biggest and boldest in the world. Whether their interest was aesthetic or Epicurean, they found various wooden piano parts delectable. Enough of them were seen in the Chinese snack bar on the post to presume they could find better rations, but they continued to chew on Steinways out of preference or sheer malice. Their handiwork was inscribed with teeth signatures and often accounted for missing notes.

Army control measures did not daunt these playful rodents. The night following fumigation of the theatre, a number of particularly live and squeaky rats danced up and down the supply shelves in my office in one of the stage wings.

Improper handling and neglect were not the least of the factors contributing to the downfall of army pianos. No personnel were in the Islands long enough to follow through any maintenance program, and the instability of plans for that command was reflected in the opening and closing of areas and units and a corresponding confusion of purpose and approach.

PIANOS CHANGED hands as personnel changed, without check-ups unless they were turned back in to the supply depot; and maintenance was an if and any proposition between the instrument and its temporary owner. When the depot considered them too far gone to repair, they were salvaged (Continued on Page 49)



... and I have seen pianos jostled over potted Island roads.



Trumpeter Nalan Willence, 14, a composer in his spare time, completes an orchestral score.



Lewis Lockwood, 16, solo cellist for the Children's Symphony, is a potential Piatigorsky.



Girls are welcome members of the Children's Symphony. Eager bassoonist is Marilyn Lehrer.

Teen-Age Symphony

Fifty-five New York youngsters, ages 10 to 17, play a full-scale concert season

IN addition to its many fine school orchestras, New York City boasts an orchestra of teen-agers who study privately, the Children's Symphony Orchestra sponsored by the Hecksher Foundation.

Organized in 1943, the group now numbers 55 players between the ages of 10 and 17. Last year the orchestra, under the direction of its young conductor, Walter Mantani, played five concerts, furnished incidental music for a drama and accompanied a production of the Hecksher Ballet Corps.

The Children's Symphony has been featured on radio broadcasts and in a movie short. During the war it made recordings for OWI.

The orchestra is administered by the young players themselves. A governing board of five members sits to audition new players, makes rules and regulations.

Players accepted by the audition board participate free of charge. Rehearsal hall and music are provided by the Hecksher Foundation. The orchestra meets for full rehearsal each Saturday.



Conductor Mantani explains a tricky passage to violinist Benjamin Bloch, 13. The string section rehearses separately on Wednesdays.



Trombonists John Rooney and Fred Bernstein, both 16, devote themselves to great music during rehearsals, play "jam sessions" later.



Walter Mantani, conductor, puts Children's Symphony Orchestra through paces at rehearsal in New York's Hecksher Theatre.



Rose Bampton

*soprano of the Metropolitan Opera
presents a professional answer for*

Your Vocal Problem

• I am 15 and have studied voice for 22 months. I'm a coloratura and my teacher thinks I have accomplished a lot for the short time I've studied. I entered the State Contest last spring after I had studied nine months, and received a superior rating. I plan to enter again this spring and to continue my work at a conservatory up North. Am I too young to begin serious operatic training? I have started Marguerite's role from "Faust" and don't find Lucia's range too difficult when I follow it on recordings. —D. B. G.

YOU ARE CERTAINLY TOO YOUNG to begin operatic training. As a general rule, I am not in favor of the study of voice at 15. I hope your teacher is wise and does not let you do too much singing yet. These years are wonderful for the study of piano, solfeggio, languages and the history of the arts.

Later you will have a much more solid background for your vocal work.

• My mother tells me that because I am very much overweight I should not aspire to be an opera singer. She maintains that because of the tremendously growing television audience, opera singers of the near future will have to be every bit as attractive as most theatre heroines. Of course Mother's is not a professional opinion, and she herself suggested that I write you to find out how much truth there is in her statement. I might say before you answer that my vocal teacher tells me she believes I have an operatic voice even though I am only 16.—M. A. B.

AT 16 I TOO was greatly overweight! However, concentration on diet, exercise and massage easily remedied all that as I prepared myself for a career. You are very young, but

now is a good time to begin on the figure if you would make a career in opera or television.

• One of my young students seems to have unusual difficulty in relaxing her lower jaw in singing. She has a very sweet voice, not strong but excellent for light solo work with our church choir and community chorals, but she seems to need a special formula for relaxation of her jaw and neck muscles. Do you recommend any exercises particularly designed for this purpose?—B. E. L.

THE SENSATION OF YAWNING is excellent to relax the jaw muscles. However, this must be done with the supervision of a vocal teacher. At first, sing while in the position of yawning: sustain the tones on "Oh" and "Ah"; avoid all closed vowels for the time being. Another excellent exercise for relaxing the neck muscles is to sing scales in the middle voice, dropping the head forward to the chest, and turning the head while in that position slowly from right to left.

• Most of my family's musical friends have told me I should study for opera some day. My voice is contralto, and I am planning to study music in college when I am older. But right now, since I'm only 14, I'd like to become familiar at least with a few of the operatic roles within my vocal range. Which ones would you recommend as a start?—F. B. D.

RIGHT NOW YOU SHOULD be enjoying all a young girl's pleasures. Study piano; learn to sight-read music and interest yourself in all the arts so that you may be a well-rounded person, but save the vocal and operatic training until you are 16 or 17.

• I am a dramatic soprano, age 25. I've studied four years with a well-known teacher. I still have trouble with a "break" or "hole" in my middle voice. Can you suggest some way of smoothing out my voice so that I have an even scale from top to bottom?—V. D. T.

SOMETIMES WHEN WE PUSH too much for "top tones," or if we make the low notes too big, the middle voice becomes thin. Try vocalizing scales beginning on an easy high note and try to carry that quality down an entire octave. Support of the breath and focus of tone are essential. If, however, the "break" is between D (four lines above the staff) and C (above the staff) it generally means that the passage of the voice to the head tones is not secure.

• I'm 14 years old. I am not sure what I should sing. My vocal (Continued on Page 64)

ON THIS PAGE EACH MONTH a leading vocalist answers questions submitted by ETUDE readers. Questions should be mailed in care of ETUDE, Bryn Mawr, Pennsylvania. Those of greatest general interest will be published. Next month's guest editor will be Jussi Björling, Metropolitan tenor.

Today the world's greatest center of orchestral music, the United States owes a debt to Theodore Thomas, who introduced the symphony orchestra to millions.



Theodore Thomas at 65

HE BROUGHT US

Orchestral Music

By DAVID EWEN

IN THE UNITED STATES today there are close to 150 symphony orchestras, each with a personnel of 60 or more members, playing regular series of concerts each season. Twenty-five of these belong in the elite group of the world's foremost symphonic organizations, with annual budgets of \$100,000 or more. There are, in addition, some 2,000 semi-professional and school orchestras supplementing the activities of the professional groups. To all this must be added the seemingly endless flow of orchestral music via radio and recordings.

America is now the greatest center of orchestral music in the world. It has more first-class symphony orchestras than the rest of the world combined, and the artistic standards set by the best of them are unparalleled. Last year, the Philadelphia Orchestra, conducted by Eugene Ormandy, visited Europe. Audiences marveled at a virtuosity and beauty of tone they had not thought possible.

Yet less than a century ago, America was an infant in all things pertaining to music. The entire country had only one symphony orchestra giving regular series of subscription concerts—the New York Philharmonic Orchestra, founded in 1842. And the Philharmonic was at best a semi-professional affair. There were cities in this country which had never played host to an orchestra, and there were millions of Americans to whom the world of orchestral music was as remote as Mars.

We might still be a backward country musically if a German emigré named Theodore Thomas (1835-1905) had not assumed for himself the Herculean and thankless task of introducing this country to orchestral music. One year before the end of the Civil War he organized his own orchestra for the purpose of giving some concerts in New York City. But, appalled by the fact that orchestral music was unknown in virtually every part of the country, he soon decided to bring his orchestra to communi-

ties where symphony concerts were unknown.

Theodore Thomas came to this country in 1845, when he was ten years old. His only possessions were the suit of clothes he wore and the violin which was to help him earn his living in saloons and theatres. After being here a few years, he made plans for a concert tour of the South. He managed the concerts, posted his own bills, served as the cashier before concert time, and later swept up the hall.

He played first violin in a foreign orchestra, conducted by an eccentric French musician named Julien, then touring the East Coast of this country. A few years after that, in 1853, Thomas made his debut as a conductor, appearing as a last-minute substitute at the Academy of Music in New York to direct a performance of Halévy's opera, "La Juive." He had never heard the entire opera nor even seen the score, but his performance was so impressive that he was engaged as one of that opera company's permanent conductors.

But his one all-consuming ambition was to direct an orchestra of his own and, as he put it, "to devote my energies to the cultivation of public taste in America." In 1864 he persuaded his musician friends to help him organize a new orchestra.

IN 1869, THEODORE THOMAS took his orchestra on the first of its tours around the country. Thus was born the "Thomas Road," a musical highway into every part of America.

Thomas did not give his audiences the greatest music all at once. To lure audiences he played waltzes, quadrilles, polkas and salon music. But he gave them also movements from great symphonies and excerpts from great operas.

Determined to make his concerts entertaining even before they were instructive, Thomas went in for dramatics. While playing a polka in the open-air Terrace Garden in New York, he had two flutists hide in the trees and play

their solo parts there. While playing Schumann's "Träumerei" (which in some parts of the country he popularized to a point where it became a "hit") he finished the piece pianissimo, then had the violinists draw their bows over the strings without touching them. The audience excitedly believed it was hearing the softest sounds human hands could produce!

IN ST. LOUIS, someone in the audience begged Thomas to play a light number, "say, something by Palestrina." without realizing that Palestrina was one of the most complicated composers of choral music in the early history of music. In Iowa, Thomas played Boccherini's Minuet with muted strings as the score specified. "You should play that piece loud," advised the mayor of the town. "A beautiful piece like that deserves to be played loud." In Kansas, one music-lover told Thomas that what had amazed him most in the performance of the orchestra was the way in which the first violinists turned the pages of their music in unison. In another town, a local manager insisted that Thomas could not expect a good turnout for his concert unless he had his men blacken their faces, minstrel style. In the South, the floor of the concert auditorium was cleared after the performance because the management thought the orchestra would then play dance music. Out West, a rather bored cowboy entertained himself during the playing of the first movement of Beethoven's First Symphony by aiming streams of tobacco juice at the bald head of one of the violinists.

As Thomas gradually won over his audiences he gave up pampering them. In 1872 he played the "Lichsted" from Wagner's "Tristan," its first performance in this country. When the audience froze, the concertmaster suggested it might be better to ignore Wagner for a while. "On the contrary," Thomas insisted. "We'll (Continued on Page 50)



The Gaoler Played the Organ

Being a true and faithful account of ye versatile
doings of Peter Pelham, a musician of Williamsburg in ye olden time.

BY M. MAURER

IN Williamsburg, Virginia, back in the days of Washington and Jefferson, one of the best known citizens of that colonial city was a certain Peter Pelham, organist at Bruton Church, teacher of harpsichord, theatre musician, but also a clerk of the House of Burgesses and keeper of the Public Gaol.

Pelham lived at the gaol in a "very inconvenient" little apartment that was set aside for his use. Pirates, debtors, thieves, murderers—all came into his custody, and one of the most famous of his prisoners was "hair buyer" Henry Hamilton, the English governor of Detroit who had invited the Indians to murder and pillage among the colonies, rewarding them for the scalps they obtained. Hamilton was captured while George Rogers Clark was winning the Old Northwest for the new American Nation, and the "hair buyer" was sent down to the Williamsburg gaol.

On a Sunday morning in 1779 the gaoler inspected the shackles that bound the legs of the infamous Hamilton. Then Peter Pelham walked up past the Capitol where Patrick Henry had made his revolutionary "If this be treason" speech, turned right along the broad Duke of Gloucester Street and passed the shop where the peruke maker sold the wigs worn by many Virginia gentlemen. On his right was the Raleigh Tavern, where the Burgesses had laid plans for war against Patrick Henry's tyrant, George III, after the Virginia Governor had driven them from their own meeting place in the Capitol. On past the cows grazing in Market Square, he went across the Palace Green, and into Bruton Church. Now he was no longer the gaoler but the organist at morning worship.

Peter Pelham, who was born in England in 1721, spent his childhood in Boston. His father was an engraver; half-brother Henry Pelham became an artist; stepbrother John Singleton Copley became a noted portrait painter. In a family of artists, Peter decided to become a musician, and by the time he was 20 he was giving music lessons in South Carolina. The Charleston aristocrats liked the well-mannered young harpsichordist, but about 1750 Peter moved on to Virginia.

In Williamsburg, a musical little city in that Golden Age of the Old Dominion, Pelham found his talents as a teacher and performer in great demand. Today, one may stroll along the quiet streets of the restored city and hear only the music of blaring radios. But it was different in Pelham's day, when one of the planters whose ear was not tuned to music, complained to his diary that a "constant tuning" could be heard from every house in town.

In 1760, a promising young man came down from the western country to attend William and Mary College and study law with George Wythe. Pelham knew him as an interested amateur who was learning to play a violin he had recently acquired. The potential lawyer was charmed by the music of a young lady who played the spinet and sang. He enjoyed the musical evenings spent with Governor





Outside the Gaol, where Peter Pelham lived in a "very inconvenient" apartment, were the stocks in which offenders were publicly shamed.



On Sundays Peter Pelham played the organ at Bruton Parish Church to supplement his meager income as keeper of Williamsburg's Gaol.

Fauquier in the cultured circle of the Palace at the end of the Green. But the organist's young friend would one day write a Declaration of Independence for his America, and years later he would carry his violin into the White House as President Jefferson.

Music had its leveling effect even in that day when the governors of the colony were little monarchs imitating the sovereign who sent them out from England. One royal governor even became so democratic as to sit on the steps of John Blair's house for an impromptu concert by the girls who were singing ballads in the moonlight.

In a day when there were no radios or records, when the colonial gentlemen had to make their own music, most of the great planters had some instruments about the house. The "Virginia Gazette" carried notices of a violin teacher and advertised a harpsichord for

sale. The wealthy planter Robert Carter consulted Pelham and then sent to London for the organ he placed in his house on the Palace Green, while at his country home he had a collection of instruments that included flutes, a guitar, harpsichord, piano, violin, and the new Armonica that had been invented by Benjamin Franklin. Many of the planters had musical slaves, but Jefferson, not being satisfied with his solo efforts on the violin, had an idea for importing Italians who, while working at Monticello as gardeners, weavers, and cabinet-makers, would organize a private band of French horns, oboes, and bassoons.

Peter Pelham occupied the foremost place in a musical Williamsburg that knew few professional musicians. For almost half a century he played the organ at Bruton Church. He also supplied the music for the company of comedians who played at the theatre Washington attended so frequently. He gave lessons on the harpsichord and organ, advised his friends about ordering instruments from London, supplied copies of the music the Virginians played and sang, and was organizer for a lodge that numbered many great American names among its members. But when all these activities did not provide the means for living, Peter Pelham had to seek employment elsewhere, as a clerk for the Burgesses and as the keeper of the gaol.

Built in 1715, the Bruton Parish Church in Williamsburg was attended by Governor Fauquier of Virginia and many other prominent colonists who gathered in the Virginia capital.



PETER PELHAM HEARD WILLIAMSBURG echo to the roll of military drums. At first there were red-coated drummers who beat out English tunes for Cornwallis, but the tune changed when General Washington set up his headquarters in the Wythe House beside the brick church. The organist watched Washington and Lafayette lead their army out to victory at Yorktown, and his own three sons fought for Virginia and independence. He was gaoler in what was the most turbulent period in the history of Williamsburg, for the schedules of the courts were greatly upset, and the gaol was very overcrowded with prisoners awaiting trial. To their numbers were added military prisoners, traitors, Tories, deserters and spies. In spite of such precautions as washing down vaults and floors with vinegar and sprinkling with wild mint, gaol fever ran rampant.

Some of the Pelhams found their way into history books as artists or warriors—but not Peter. The old keeper of the Public Gaol never made any great stir in the world beyond Virginia; the Bruton organist never had his name inscribed with the world's great musicians. But Peter Pelham's friends took pride in pointing him out as the public gaoler and church organist. And like many other organists he had the respect, friendship, and affection of those whose hearts knew the joy and comfort of his music.

Come with me to Antoine's



*in Jacmel on the
island of Haiti
where the mysterious
voodoo drums are made*

By DAVID EDWARD STARRY

SEVERAL YEARS AGO on the West Indian island of Haiti, while examining a voodoo drum at one of the curio shops in Port-au-Prince, I asked my Haitian companion to demonstrate a voodoo rhythm. He responded by saying, "Ah, but you should go to Jacmel. Down there they really have good drums. These are merely reproductions." His words were punctuated by a series of pulse-stirring thumps on the drumhead. And from then on one of my ambitions was to go to Jacmel . . . and buy a drum.

Jacmel was said to be only about 40 miles south of Port-au-Prince, but the road was bad and it forded the same river 20, 30, well maybe 40 times. There were no railway or bus lines and if you went by private car a sudden downpour of rain might swamp you.

While waiting for my visit to Jacmel to materialize, I had plenty of time to think about the meaning of voodoo drums and how they happen to be found in Haiti. These primitive drums have had a tremendous influence on the development of American jazz. A large part of modern dance music is nothing more than the adaptation



For centuries Haitian drums like the ones in this collector's paradise have been beating out dance rhythms. Biggest and first to speak is the maman (called "mama") followed by secandes and "baby" balas.



Voodoo dancer Jeanne Raman enacts in Jacmel rhythms "The Baptism of the Drums."

of rhythms which at their points of origin were used primarily for religious purposes. In Haiti, the voodoo drums are used both for religious and secular dances, although their use in the worship of the numerous voodoo gods far outweighs their secular importance.

The word voodoo usually conjures up visions of a weird jungle ceremony where at least one unfortunate human being will have his blood spilled at the altar of some grinning pagan god. And all this to the thunderous accompaniment of crudely made drums which sends everyone into a mad frenzy. Actually voodoo is the name of a West African religion, and not necessarily an excuse to murder the first stranger who wanders off the beaten path.

Voodoo was first brought to the West Indies almost 300 years ago. Slaves were being imported to work on the vast sugar plantations and they brought with them many of the customs and beliefs from their homelands in Dahomey, Nigeria, Gambia, the Congo Basin, and other sections of West Africa.

Today in Haiti you can hear rhythms that were old long before Columbus had any thoughts of sailing westward.

Recently, I returned to the West Indies on a small freighter plying the Caribbean. Early one morning we dropped anchor in the shallow harbor of a town that was not much more than a dab of color between low green hills and the blue waters of the sea. This was Jacmel.

Only a scattering of townspeople were lounging about the quay when we docked.

WERE I TO INQUIRE point blank about a drum, a wave of suspicion would probably envelop the community and my chances would be ruined. Among West Indians forthright questions rarely bring forthright answers, particularly about subjects such as voodoo.

I had gone only a short distance when I was conscious of the whisper of bare feet behind me, then a soft voice saying, "Please, Mister. Please, Mister." And this was my introduction to Pierre. He was a basket-maker who had lived for awhile on the neighboring island of Jamaica and picked up an amazing amount of stowery perhaps grant him the privilege of showing me of his baskets and then the "sights" turned out to be the cathedral and the jail. Pierre pointed out their salient features, using adjectives with abandon. The jail was "magnanimous" and the cathedral "superfluous."

We were out in the street again, and Pierre was remarking that he thought visits to jails and cathedrals were very "renovating," when a child began to beat lustily on an empty oil can. I usually remarked that I was interested in (Continued on Page 51)



Operatic Daughter

Ezio Pinza's influence got me to the door of the audition room, but from there on I've been entirely on my own . . . as I wanted to be!

By **CLAUDIA PINZA**

As told to Rose Heybut

MY FORMAL AUDITION with Ezio Pinza took place when I was twenty-one. I had just returned from studying and singing in Italy, and asked him to listen to me. He put me off with vague replies. For ten days, I kept pestering him to hear and advise me, and finally I put down my foot and insisted.

At last he gave in and told me to meet him at his accompanist's studio. The day arrived. Pinza arrived. The first thing he did was to sit down and read the newspaper. I waited. Watching your audience read the paper is not conducive to ease of mind. At last I decided that something, somewhere, had to give, and signaled to the accompanist to begin Mimi's *Addio* from "*La Bohème*."

After a dozen bars, I saw the newspaper gradually move down from before Pinza's face. When I had finished, he said, "Ah, very nice. Can you also sing *Mi chiamano Mimi*?"

I could, and did. Suddenly Pinza jumped up and embraced me, crying, "My daughter, you are a singer!" Tears were in his eyes. Also in mine. It was a moment of joy in an operatic family.

People always ask me how it feels to launch a vocal career as the daughter of a famous father. The answer is that there are advantages and disadvantages.

The advantages include the privilege of watching a great artist work and consulting him on your own work (although you can do neither when he is busy, or away on tour.)

Another advantage is the comparative ease with which you get to meet "big names" who would be quite beyond your normal reach.

Meeting big names is all very fine—but it does you no good whatever from a career point of view, unless you have something within you that would make a career possible anyway. If you have that mysterious something, you would probably get the attention you seek without being a celebrity's daughter.

If, on the other hand, you lack the necessary something, easy

family introductions won't do much for you. No matter how friendly a manager may be with your father or your uncle, he is first of all a manager, and he isn't going to risk his prestige or his pocketbook by planning singing engagements for someone who can't sing.

People often seem to think that introductions are all you need for a career. More than once have I heard it said that my own career—which, no one knows better than I, is still a young career—is due to my father's influence. This is not the case. Ezio Pinza's influence got me as far as the door into the audition room—but from there on, I have been entirely on my own. Which is as I wanted to be!

WHEN I WAS SINGING Mescalà, in "*Carosù*," on a recent Metropolitan Opera tour, a lady came backstage to see me in Denver. "I must confess," she said, "that I came into the theatre expecting you to be a name rather than a singer. That is why I want to tell you how much I enjoyed your singing—under any name!" I've never had a finer compliment.

Another disadvantage attaching to my case is the matter of comparisons. Every young singer has a hard road to hoe, but my fate seems to include a constant wondering as to whether or not I am as good as Pinza. I am not. But after I've been on the stage as long as he has, I certainly hope I may be!

In the actual mechanics of singing, I have had valuable help from my father. True, my basic training took place in Italy, under the guidance of my mother and then of my uncle—I have had no teacher outside the immediate family—but the points they gave me fit exactly with Pinza's concepts.

Of these points, the most important are breathing and relaxation so combined that the strong, sustaining breath is managed without tension. The young singer often finds that concentration on drawing and sustaining good breath may tend to (Continued on Page 56)

Some points to remember

When Choosing a Piccolo

By LAURENCE TAYLOR

DURING my years as piccolo-player in the San Antonio Symphony, young student players and their band directors too, have often come backstage after concerts to ask me various questions about the instrument. While this interest in a "secondary" instrument was most encouraging, I was frequently disturbed by their apparent misconceptions regarding the piccolo.

Dr. Revelli had asked me to write down some of these questions, as well as my answers. Many of the questions were asked again and again. In the following paragraphs I have tried to select those which seemed the most important and the most perplexing. I present them here in question form, just as they were put to me:

Question 1: Shall I buy a wood or silver piccolo?

THIS IS A MATTER of individual preference; if possible, both types should be examined and given a fair trial. However, a few generalizations about the wood versus the silver piccolo may be helpful. Usually the silver piccolo offers easier blowing than the wood; it has a more intense, more brilliant quality of tone. The wood piccolo is considered by many to have a more rounded, softer quality of tone. It requires a tighter embouchure, and must be practiced faithfully to be playable at its best. The extreme high notes tend to require more pressure than on the silver piccolo. Generally speaking, the wood piccolo is more tiring on the player in a full evening of playing.

You will notice that I have been careful to distinguish between the silver piccolo versus the wood instrument, not the metal piccolo versus the wood. Silver is the only metal I can recommend for a piccolo; the other metals do not have the ring, brilliance, or clearness of tone. Almost any wood piccolo is superior to a poor quality metal piccolo. (Of course, the gold piccolo is highly successful—if you have plenty of money!)

PREFERENCE FOR SILVER. I, myself, prefer a silver piccolo for most symphony or band work, with a wood piccolo in reserve for use on certain occasions. For the high school or college player, I recommend the silver piccolo unreservedly. While I believe, as stated above, that the beginning player should give both types, silver and wood, a fair trial. I think the silver piccolo will prove more serviceable for the following reasons:

First, American manufacturers today are not making wood piccolos except on custom order. Indeed, very few wood piccolos have been made in recent years. Consequently, many of the wood piccolos met with today are fairly old. These instruments, when they have not been kept in good condition throughout their existence, are prone to crack in severe weather—such as that at the last football game of the season on Thanksgiving week-end. I lost a fine wood piccolo in

Do you know . . .

- What's good about a silver piccolo versus one made of wood?
- The value of an all-silver headjoint?
- The difference between conical and cylinder bore?
- Whether you should choose a piccolo in C or in D-flat?

this way at a Columbia-Navy game in my early days as a piccolo player.

Second, I believe that the wood piccolo is gradually on its way out. It is true that some of the older players in the symphonies play the wood piccolo. It is also true that they learned on the wood instrument, and can scarcely be expected to change late in life. The younger players in our professional orchestras are turning more and more to recognize the advantages of the silver piccolo.

Third, I find the shift from flute to piccolo (often required within the space of a single used. Since very few players can expect to specialize on piccolo without having to do any flute playing whatever, this is an important consideration.

Question 2: What do you think of the wood piccolo with an all-silver headjoint?

THIS IS A THIRD POSSIBILITY. I think the silver headjoint makes for somewhat easier blowing than the all-wood instrument, and increases the volume of tone. Some of the cheaper European-made wood piccolos have a small, rather ineffectual volume of sound, and I have known a silver headjoint to (Continued on Page 62)



According to expert Laurence Taylor, usually the silver piccolo (top model: sterling silver with cylinder bore; center model: sterling silver with conical bore) offers easier blowing than the wood (bottom).

Balance the Voices

**"... a good choir should be as solidly
constructed as a New England church."**

By JOHN FINLEY WILLIAMSON



GLISTENING white spires, shining above green elms in a New England village, remind the approaching traveler that balance and proportion are an integral part of beauty. Balance is fundamental to beauty, to art, to life.

The artist, no matter what his medium—the dramatic or concert stage, painting or sculpture, poetry or preaching, instrumental or choral music—must accept and practice the principles of balance.

In our college and high school choirs, perfect balance is not always achieved, but its underlying principles are accepted. Efforts are made to achieve balance and proportion.

In church choirs such matters usually receive scant attention. In fact, one quickly gets the impression that it is more important not to hurt people's feelings than it is to be honest about any musical problem.

Recently, in one of our midwestern states, I was invited to give an address on choral music and conduct a demonstration choir clinic at a session of the State Music Teachers' Association. My clinic choir was on the stage when I arrived. I checked numerical balance and found I had 16 sopranos, nine altos, three tenors and one bass.

I asked the chairman why the group was so out of balance numerically. With a twinkle in his eye he answered: "This is what we put up with all year. We wanted to see what you would do with it."

I immediately had to bring the dynamics of all the voices down to where they balanced the single bass. The result was a good mixed quartet. After all, we were supposed to make music. Yet, oddly, some sopranos were offended.

One Sunday morning our family was on its way to Maine for a vacation. We stopped to attend church in one of those beautiful New England churches which support those gleaming white spires. In the order of worship the bulletin listed a five-part anthem by Mendelssohn. When the choir stood up to sing we discovered there were nine women singing the soprano part, four or five the alto, and one lone man singing tenor or bass. To be sure, he was never heard,

because, as in most church choirs, he was contending against an overpowering number of women's voices. The fifth, or solo part, was sung by the director of the choir herself, so the anthem, of necessity, developed into a contest between the director and the nine sopranos.

One other illustration: I was invited to conduct the Protestant choirs in one of our eastern cities. Since the choir numbered 3000 voices, it seemed wise that I hold a rehearsal with each section before the mass rehearsal. What was my amazement when I came to the soprano section, to find that, of 1100 women, only 65 acknowledged themselves to be lowly second sopranos. When I put a very large proportion of the remainder on the second soprano part, more than a few burst into tears.

Imagine a choir with 1000 first sopranos, and the other 2000 voices divided rather haphazardly among the second sopranos, first and second altos, first and second tenors, baritones and basses!

For some reason we have come to the conclusion that in our choirs we must have an overpowering number of sopranos. To be sure, Toscanini has said that the conductor's task is to keep the melody to the fore and to set the pace for the music; but keeping the melody to the fore is a matter of balance in stresses or control of softness and loudness, not of adding voices to the soprano section.

Chorus conductors must cease being afraid of hurting people's feelings. They must learn that having music that is beautiful in its balance and proportion is more important to the church than having most of the chairs in the choir loft filled with sopranos.

In all choirs the message that comes to the ear through the singing and the message that comes to the eye through a numerical balance should convey the same sense of balance and proportion that comes to us when we see those beautiful New England churches.

A ladder is useful in reaching high places, but no one risks his life on a ladder which has a narrow base and a wide top. For safety's sake, we want the base wide and the top (Continued on page 53)

These, says Dr. Williamson, are the four fundamentals of choral singing:

1. Each singer must desire to help create a structure that is architecturally beautiful.
2. The acoustical laws of frequency in the creation of energy must be obeyed.
3. The acoustical laws of amplitude in the creation of energy must be obeyed.
4. Each individual whether in solo or choir work, must sing the part that allows him to do the majority of his singing in the middle of his vocal range.

Point 1 is discussed this month. Others will be considered in future articles in Etude by Dr. Williamson.

The Art of *Playing Chords*

*These brilliant violin effects are well
worth all the practice the student can give them*

By HAROLD BERKLEY

THE VIOLIN is essentially a lyric instrument: it is at its best when it sings. Composers, especially modern composers, frequently call upon it for passages that are not naturally within its range of expression; for example, dramatic passages that really need a greater volume of tone than the violin can produce. That these generally sound so well is a tribute both to the ability of the player and the versatility of the instrument.

However, there are some extremely dramatic effects that the violin can produce without going against its natural qualities. Chief among these are three- and four-note chords, either singly or in groups. Sonorously and brilliantly played, few effects in violin playing are so impressive as a passage of chords. But if they are to be effective, there is a technique to be mastered.

In former years, every conventionally trained violinist thought that the artistic playing of chords required the use of the wrist. Today nearly every violinist knows that an independent movement of the hand in the wrist joint will weaken the volume and the tone-quality of the chords. But an exact knowledge of the technique of chord playing is not so widespread.

One very common fault is the arpeggiating of all chords, whether staccato or sustained. That many players do this without being criticized can only mean that listeners regard this bad habit as a natural consequence of the limitations of violin technique.

This is by no means the case. A skilled violinist can play the notes of any three-part chord simultaneously, and can play a four-part chord so that the break is inaudible in a large room. The right technique is fortunately not difficult to acquire.

All detached three-part chords should be played unbroken; that is, all three notes should be attached together, as in Ex. A.

Or the well-known passage from the G Minor Concerto by Max Bruch (Ex. B).

To make such passages sound brilliant, the

bow, at the nut, should be firmly gripping all three strings before the chord is played, the fingers of the right hand must be well curved and the forearm in a straight line with the wrist and the back of the hand. Curved fingers and a straight-line position of the arm are a must for good chord playing. After the chord is prepared in this way, the bow is drawn rapidly outward and slightly downward, from the shoulder joint. Not in a downward curve, it must be understood, but in a straight line. The degree of brilliance attained is controlled entirely by the speed with which the bow moves.



In passages similar to Example A, half the bow, or more, will probably be used; in which case there will naturally be some independent movement of the forearm and, at the end of the stroke, of the hand. But in Example B, much less bow will be used, and in such passages it is absolutely necessary that the fingers remain curved. If they are allowed to straighten, the player will find, after he has played a few chords, that he is merely hacking at the strings, that his tone has become noisy instead of brilliant.

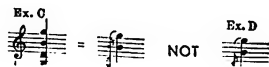


Very important in chord playing is the point on the string where the bow is placed. When a normally-rounded bridge is on the violin, the bow should be placed about halfway between the bridge and the fingerboard. If it is too near the fingerboard the tone will be hoarse and throaty.

When practicing chords, the player should allow the bow to rest on the strings, firmly

gripping them, for an appreciable moment before it is drawn. The position of the hand and arm can then be observed and checked; this also gives time to sense the balance in the arm that is necessary before the rapid motion is made. As control is gained, the momentary pause can be gradually lessened, until it is imperceptible to the listener. In time, a highly-trained and sensitive bow arm can play chords successfully even when the bow is in motion before the chords are struck.

Thus far we have been concerned with three-note chords. Four-note chords pose a different problem: they must be broken, for technical reasons, but the player must try to break them as little as possible. Detached four-note chords should always be broken as in Ex. C, not as they are usually played (Ex. D).



This means that when such a chord is to be played, the bow firmly grips the three lower strings as if for a three-note chord; then, at the moment the stroke is begun, it drops over to the two top strings and holds them for as long a time as may be necessary. The string crossing is made by a slight falling of the entire arm. It must not fall too far, or only the E string will be heard—an effect not usually intended.

To play four-note chords well in this manner requires some concentrated practice, but the violinist who is willing to give time to chords will be well repaid by their greater brilliance.

In staccato four-note chords the break should be as imperceptible as it is possible to make it. In such a passage as the following, from Bach's unaccompanied Fugue in G Minor, the listener should not be aware that the chords have been broken (Ex. E).



Good chord playing depends to a large degree on the amount of pressure applied to the string when the stroke is made, and this must vary according to the volume of tone desired and the qualities of the violin being used. No rule can be laid down, but this much may be said: the greater the pressure, the faster the bow must move at the beginning of the stroke. The principle is the same as that involved in the playing of the martelé.

We meet with quite different problems when we encounter sustained chords. In the violin literature there are many passages and movements where the character of the music forbids any accent or attack. A perfect example is the Adagio from Bach's unaccompanied Sonata in G Minor. (Continued on Page 59)

New Horizons in Electric Organs

*Latest addition to the Hammond line,
the Concert Model is flexible and versatile.*

By ALEXANDER MCCURDY

WE ORGANISTS expect developments regularly in the field of electronics, and we are not disappointed. Wonderful things are happening. We look for new tone-colors; they are forthcoming constantly. We look for further development of tone-colors that we already have, and better reproduction. This too, is achieved by the engineers.

One great organ builder whom I know well says that he expects the greatest development in organ tone of the future to come from electric and electronic instruments. (And this from a man who has been working on pipes practically all his life!).

Miracles are happening every day to consoles and keyboards. The commercial instruments, for example, are becoming more and more playable. The great corporations are beginning to realize that organists as well as expensists play their instruments. In order to play music which has come down to us through the ages, we must have good instruments and adequate keyboards.

For those of us who play organ music, one of the most helpful and satisfying new electric organs is the new Concert Model made by the Hammond Instrument Company.

The 32-note pedal board, concave and radiating on the new Hammond Organ is built to the rigid specifications of the American Guild of Organists. All details, such as the shape of the black keys, the concavity and radiation of the pedals, the weight of the pedal touch and location of the pedals in relation to the expression pedals and to the manuals themselves, are precisely correct. We say of a correctly designed organ that it is one on which "we simply cannot play a wrong note." It seems to me that Hammond has captured this important attribute and has incorporated it in the new Concert Model.

HERETOFORE, THE INADEQUACY of the pedal organ in small pipe organs and in electronic organs has always been an annoyance to organists. Sometimes small pipe organs have hardly enough range and volume to warrant a pedal keyboard. The electronic organs have been no exception in most cases.

Consequently we just couldn't use them, since we couldn't play organ music on them. Transcribing is at best a compromise, making the music less and less effective, the organ weaker and weaker. Here again the Hammond Instrument Company, in its Concert Model, has taken a step forward.

In addition to the two regular Hammond Organ Pedal Drawbars, which give us several degrees of intensity of tone at 16' and 8', we find an entirely separate solo pedal generating system, controlled by eight tilting stop tablets and an adjustable volume control. The adjustable volume control regulates the overall volume of tone on the pedal stop or stops drawn, independently of the foot volume control or swell pedal. The hand volume control thus balances the solo pedal division with the pedal drawbars and the manual combinations.

THE STOP TABLETS are as follows: (1) Bourdon—32'; (2) Bombarde—32'; (3) Reed—16'; (4) Reed—8'; (5) Reed—4'; (6) Reed—2' and 1'; (7) Mute control; (8) Pedal Solo, "on" and "off."

With the use of the volume control (hand), the organist can get such a soft 32' Bourdon that he can use it with the softest manual combination. On the other hand, one can turn up the volume and get any desired amount of tone for the 32' Double Diapason. This is also true with the 32' Bombarde. One can have a 32' Fagotto so soft that it can be used with very little on the manuals (as we often do "under" a full Swell closed). Then again, with the use of the volume control, one can have a Bombarde which will shake the foundations of a church. It is remarkable that get these results from an electric organ in a building without height and space.

The 16' Reed also may be used in many gradations of tone, and muted as well. Therefore an organist can get almost any degree of intensity or any quality of tone that he desires in a 16' Reed, from a trombone to a soft Fagotto.

We can now have an instrument in our homes that we can afford on which it is possible for us to do some REAL practicing. We

must learn how to play these instruments and appreciate them to the fullest, try and try over again to get proper balances and get the most out of them.

Another improvement which the Hammond Instrument Company has made in the Concert Model is the Reverberation Unit. Most organists dislike playing organs in "dead" buildings. How we hate those dry auditoriums with no acoustical "life" whatever. An organ must have a good building in which to speak. With all the material that is being sold today for muffling tone, one sometimes wonders why we even work so hard to make any tone at all! The Hammond Reverberation Unit which may be adjusted to almost any reasonable degree of reverberation, compensates for such acoustical difficulties.

I heard a Concert Model in a small, "dead" studio, with thick rugs, heavy curtains and overstuffed furniture. One would expect the tone to stop before it started, but the organ had a reverberation unit turned to the highest point. It was like playing in a miniature cathedral. One can imagine how the tone would be in a large living room or a church.

Finally, the Hammond Instrument Company has developed its "chorus control" and vibrato still further in this Concert Model. There are several adjustments available making it possible for the organist to get any sort of vibrato that he wishes, and further enhancing the flexibility and expressiveness of the Concert Model.



An organ needs a good building in which to speak. Where there are acoustical difficulties this Reverberation Unit compensates.

A MASTER LESSON BY GUY MAIER

Beethoven's "Moonlight" Sonata (Allegretto Movement)

And the little-known Scherzo "Happy and Sad"



WHEN a child goes on one of those playground slides he simply climbs up, lets go, slides down with a happy whoosh and bounces off the bottom. But when an adult tries it, the exhilarating whoosh is usually missing. Why? When he sits down he doesn't let go of his hands, feet and head. Result—the adult starts with a block and ends with a lump!

Beethoven's Scherzos are like that. If you just relax and let go you will usually find the right rhythmo-musical pattern. Beethoven's habit of writing the Scherzos in short measures is often confusing. Perhaps he did this for clarity of design and also to indicate lesser and stronger measure stresses. In many Beethoven Scherzos such as the two short ones on page 28 of ETUDE this month the stronger rhythmic stresses come on the first beats of the even measures—second, fourth, sixth, etc. (as in many waltzes). A lesser stress is given to the odd measures, such as one and three. Many scherzos would be clearer musically if they were written in 6/8 or 6/4 meter (Example 1).



In Beethoven's youthful little Scherzo which he named "Lustig, Traurig" (Happy, Sad) the slide method works perfectly. After you let go you "slide up to D" softly, (accent the D) rest a moment, "then up to E" a little stronger. After a longer slide (measures three and four) during which you "wave" to your friends on the D-natural (measure four) by stressing it slightly (take time!) you slide down and bounce off softly on the last C. Play the second eight measures with a similar plan: start the ninth measure softly, slide up to E, then to F and to G (crescendo!) then diminuendo, and hop off again at the final C. . . . Don't play "Happy" bumpily; keep it smooth and gliding. I suggest that you

try ♩-100-108 for it, and ♩-100-108 for "Sad."

"Sad" in this piece isn't very heartbreaking, so just play it wistfully as if you were feeling a bit "down" without knowing the reason for it. Let the melody soar richly and descend gently like the rising and falling of a slow wave. Start the return of "Happy" softly.

ALLEGRETTO FROM SONATA OPUS 27, NO. 2

It seems too bad to take the exquisite Allegretto movement, which appears on page 27 of this month's ETUDE (so unlike the boisterous Scherzos of many Beethoven sonatas) out of its central position in the so-called "Moonlight" Sonata. Liszt called it "a flower between two chasms." Students find the descent into the first-movement chasm comparatively easy; but are frightened off by that second bottomless pit. Don't neglect to learn this tempestuous last movement, for it will give your Beethoven technique a big lift. It is one of the best studies in long-sustained rotation, and one of Beethoven's finest creations.

For the Allegretto (♩-96-112) the slide approach is ideal (Example 2).



The phrase rises to E-flat and softens down to A-flat. Note the ascending legato and the descending staccato; and don't forget that the musical stress comes on the even measures, with lesser accents on the odd ones. Breathe, take time between phrase-groups. Play the wonderful variation of the theme in measures nine to 16 exactly as Beethoven directs: give gentle stress on syncopated third beats; play top voice very legato and two measures soft, plucked staccato.

Watch for Beethoven's crescendos and sforzandos. In the first eight measures of the trio,

carry out carefully his directions of s/z and p ; and look out for those two staccato octaves. Play measures five to eight more quietly than measures one to four. Be sure to play the pp in the trio with the softest possible quality. Note the slight crescendo with the subito p at the end of it.

Use much soft pedal throughout the Allegretto, but damper pedal sparingly and only in short dashes. Play the entire movement delicately and tranquilly with a long, easy swing. If you feel a light, upward step on every second, fourth, sixth, etc. measures, you will realize Beethoven's rhythmic pulse perfectly.

BEETHOVEN THE DYNAMIST

Why are piano teachers so timid in their Beethoven assignments? Are they afraid he is too old-fashioned to appeal to their students? Does the length of the sonatas scare them off? Are they inhibited by the self-appointed Beethoven "authorities" who proclaim that theirs is the only way to interpret the compositions of this supreme dynamist?

Don't they know that young people do not need to learn to enjoy Beethoven? They respond at once to the eternally youthful qualities of his music. They love its virility and ardor, its rough-and-ready humor, the tempestuous tragedy, the poignancy of the slow movements, the elements of surprise in its texture and a dozen other human characteristics.

And don't let those specialists scare you. If you study Beethoven's original, unedited text and one of the later annotated editions you will soon perceive that Beethoven's efforts to be explicit in his interpretative directions leave numerous gaps to be filled in. Whenever you disagree with the editor, try your own reading. Beethoven is so vital that any well equipped musician can recreate him. Just as read effectively with a dozen different inflections, so there are many ways of interpreting Beethoven. If you do your utmost to enunciate his phrases as he directs and adhere to his dynamic and tempo indications, you can hardly (Continued on page 50)

* Named "Moonlight" by the critic Rellstab who associated it with Lake Lucerne, which Beethoven never saw!

Allegretto

From Sonata, Op. 27, No. 2

No. 130-40088

For an analysis by Dr. Guy Maier of this famous work, see this month's "Pianist's Page." Grade 5.

LUDWIG van BEETHOVEN

Allegretto (♩ = 69)

The score is written for piano and consists of 31 measures. It begins with a piano introduction in 3/4 time, key of B-flat major. The tempo is marked 'Allegretto' with a quarter note equal to 69 beats per minute. The score is divided into several sections: a piano introduction, a Trio section marked 'espressivo', and a final section marked 'D.C.' (Da Capo). The score includes various dynamic markings such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *fp* (fortissimo piano), and *pp* (pianissimo). The Trio section is marked 'espressivo' and 'sf'. The final section is marked 'D.C.' and 'p'. The score is numbered 1 through 31 at the bottom of the measures.

Happy and Sad

Lustig Traurig

Zwei Kleine Klavierstücke

These two brief, charming piano works by Beethoven are never seen in standard editions. They were discovered in an obscure German volume by Dr. Guy Maier, who offers a guide to their interpretation in this month's "Pianist's Page!" Grade 3.

LUDWIG van BEETHOVEN

Lustig

mf *f* *p*

Traurig

mf *p* *Fine* *p*

mf *f* *p* *D.C. al Fine*

Love in Springtime

CLIFFORD SHAW

L.H. *mf* *poco ten.*
 L.H. *mf* *poco ten.*
 L.H. *mf* *poco rit.*
a tempo *cresc.* *f* *L.H.* *mf* *poco ten.* *dim.* *mf* *poco rit.*
poco più mosso *mp* *a tempo* *rubato* *f* *mp*
poco rit. *mp* *a tempo*
f *mp* *p* *mp* *p* *mp* *D.C. al Coda* *p*
CODA *rallarg.* *L.H.* *mp* *poco rit.* *a tempo* *p* *L.H.* *pp*

Impromptu

*No. 23855

This unusual work, suggesting in its elusive harmonies and shifting rhythms the freedom of improvisation, is one of a series of piano works comprising Opus 19 by Dr. Hanson, composer, conductor, and director of the Eastman School of Music. Grade 5.

Allegro con spirito

HOWARD HANSON, Op. 19, No. 1

f il ritmo molto marcato

mf

f

mf

Molto meno mosso

p

dolce ma con molto

espressione

con più calore

mf

f

mf *rit.* *dim.*

a tempo *dolce* *pp* *f come primo* *Tempo I*

p il ritmo marcato *poco a poco cresc.*

allargando

Molto meno mosso *ff con molto calore*

mf *dim.* *p* *<rit.>* *p* *hold Ped.*

Debbie

WALTER O'DONNELL

Moderato (♩=104)

The musical score for 'Debbie' is written for piano and organ. It begins with a tempo marking of 'Moderato (♩=104)'. The piano part features a melodic line with triplets and various dynamics including *mf*, *mp*, *p*, and *f*. The organ part provides harmonic support with chords and sustained notes. The score includes several tempo and dynamic markings: *a tempo*, *poco rall.*, *poco rit.*, *Fine*, and *D.S. al Fine*. The piece concludes with a final chord and a repeat sign.

Dawn in Old Madrid

*No. 110 - 40075

VERNON LANE

Grade 3

Tempo di Tango ($\text{♩} = 72$)

Tempo di Rango (♩ = 72)

mf *alla habanera*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of a series of eighth and sixteenth notes, with some chords. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand. The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is G major, and the time signature is 2/4. The tempo is marked "Moderato". The score is for a piano and voice, with the piano part in G major and 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of a series of eighth and sixteenth notes, with some chords. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand. The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is G major, and the time signature is 2/4. The tempo is marked "Moderato".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, which include a repeat sign and a 'Fine' marking. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several fingerings indicated by numbers 1 through 5 above the notes. A '1st time' and 'Last time' bracket is placed over the final two measures of the second system, with a 'Fine' marking at the end. The piece concludes with a double bar line.

[illegible]

The Scarlet Cape

The exciting Latin rhythms of the beguine, rumba, and tango give a lively pulsation to this four-hand number. It is rewarding and not too difficult. Grade 3½.

SECONDO

RALPH FEDERER

Tempo di Beguine (♩=144-152) (Primo)

f *p* *mp* *ff-p* *mf* *f* *sf* *sff*

Tempo di Rumba (melody in primo)
lightly and crisply-evenly

p *mf* *sff*

The Scarlet Cape

PRIMO

RALPH FEDERER

Tempo di Beguine (♩ = 144-152)

The musical score for 'The Scarlet Cape' by Ralph Federer, Primo, is written in 2/4 time. It consists of three systems of piano accompaniment. The first system begins with a treble and bass staff. The second system continues the piano accompaniment. The third system includes a section marked 'ff with abandon' and a 'melody in mf (secondo)' section. The score includes various musical notations such as notes, rests, and dynamic markings.

Tempo di Rumba
melody

The musical score for 'The Scarlet Cape' by Ralph Federer, Primo, is written in 2/4 time. It consists of three systems of piano accompaniment. The first system begins with a treble and bass staff. The second system continues the piano accompaniment. The third system includes a section marked 'ff with abandon' and a 'melody in mf (secondo)' section. The score includes various musical notations such as notes, rests, and dynamic markings.

*The R. H. may be played an octave higher for these eight measures if desired.

ETUDE - MAY 1950

SECONDO

f very staccato

ff *pp* *f* *pp* *ff* *ff* Fine

1st time Last time

Tempo di Tango (♩=69)

pp *ff* hold back *ff-mp* roll L.H. chord very vigorously *ff-mp* *ff-mp*

8va lower ad lib.

(Primo)

D.S. al Fine

PRIMO

(melody in secundo)

[illegible]

Col Mio Sangue Comprerei

(I Would Spend my Blood Unheeding)

+No. 431-41001

Fragment from the Opera "Il Floridoro"

Alessandro Stradella, picturesque figure of the Renaissance, was celebrated as a singer, *maestro di cappella* and composer. His colorful life inspired an opera (Plotow's "Stradella") as well as innumerable books and magazine articles. This arioso is a good example of the melodic richness and dramatic intensity of his style.

English version by Charles Fonteyn Manney

ALESSANDRO STRADELLA (1645-1682)

Transcribed by Pietro Floridia

Andante doloroso (♩=92-96)

re - i, Col mio san - gue com - pre - re - i Quel - la vi - ta a me si
 heed - ing, I would spend my blood un - heed - ing, Could it buy the dear life thus.

ca - ra, Quel - la vi - ta a me - si ca - ra! Sau - na per - di - ta, s'au - na
 ta - ken, Could it buy the dear life thus ta - ken. For in los - ing thee, for in

per - di - ta si - a - ma - ra Son due fiu - mi glioc glioc
 los - ing thee I'm for - sa - ken, And my poor torn heart chi, lies

Ossia: *gli oc bleed* *p a tempo* *chi, — gli oc ing, — bleed* *chi, — gli oc ing, — bleed* *chi, mię ing, bleed*

gli oc bleed *a tempo* *ppp* *(9)* *(9) poco rit.* *chi mię ing, bleed*

il ing. *a tempo* *p* *p cresc. poco a poco* *S'au-na per di-ta sia-ma-ra Son due fiu-mi In thy loss I am for-sa-ken, And my poor torn*

gli oc heart *chi lies* *mię bleed* *i, ing.* *Son due fiu-mi, And my poor heart,* *molto cresc.* *f cresc. ff*

due fiu-mi gli oc chi mię i. ing. in tempo *my poor heart e'er lies bleed* *tutto ff allargando ma non troppo* *col canto* *ff*

Chanson Joyeuse

Allegro

♩ (10) 31 7746 211

G. F. BROADHEAD

MANUALS

PEDAL

MANUALS

PEDAL

ff *Gt.*

Ped. 52

mf *cresc.*

f

poco rall.

ff *Gt.*

Ped. 53

Prelude and Allegro

•No. 26000

Michele Mascitti, violinist and composer, was born at Naples about 1670, and died at Paris about 1738. He toured extensively as a virtuoso and was for a time musician to the Duke of Orleans. His works include sonatas for solo violin, violin and cello, and violin and harpsichord.

MICHELE MASCITTI (1731)

Arr. by Evangeline Lehman

Largo maestoso (♩=80 to 84)

VIOLIN

PIANO

f

sempre f

p subito

meno f

poco a poco cresc.

poco a poco

meno f

II str.

This page contains three systems of musical notation for a piano piece. The first system consists of three staves (treble, grand, and bass clef). The melody in the treble staff begins with a forte (*f*) dynamic and includes markings for *meno f* and *cresc.*. The piano accompaniment in the grand and bass staves also starts with *f* and includes *meno* and *cresc.* markings. The second system continues the piece, featuring a *rit.* (ritardando) marking in the treble staff and a *f* marking in the grand staff. The third system is marked *Allegro* (♩ = 96) and begins with a *mf* (mezzo-forte) dynamic. It includes a *non legato* marking in the bass staff and a *cresc.* marking in the treble staff. The piece concludes with a *più p* (pianissimo) marking in the grand staff and a final *cresc.* marking in the bass staff.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The piece is written in a key with one flat (B-flat) and a 2/4 time signature.

The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The third system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic.

Performance instructions include *poco rit.*, *a tempo*, *poco più*, *broadly*, *rit.*, *al fine*, and *rit.*. The piece concludes with a double bar line and a repeat sign.

First Three Compositions of Mozart

Here is what a genius wrote at the age of five. Mozart first learned music by listening to his older sister's lessons. In his fifth year he composed the G Major Minuet, No. 1. Minuets Nos. 2 and 3 were written the following year. Grade 2.

Minuet

WOLFGANG A. MOZART
Composed in 1761, in Salzburg

1

mf

Fine

TRIO

mf

D.C.

Composed, January, 1762

2

Allegro

Composed, March 4th, 1762

3



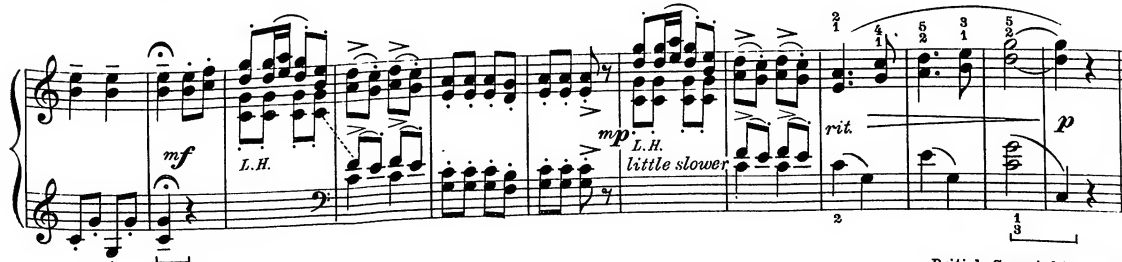
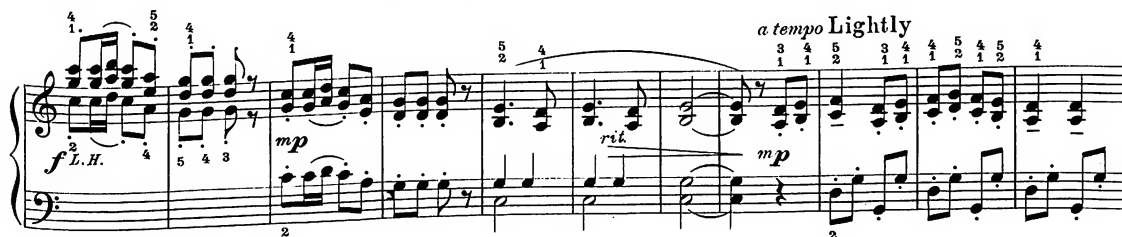
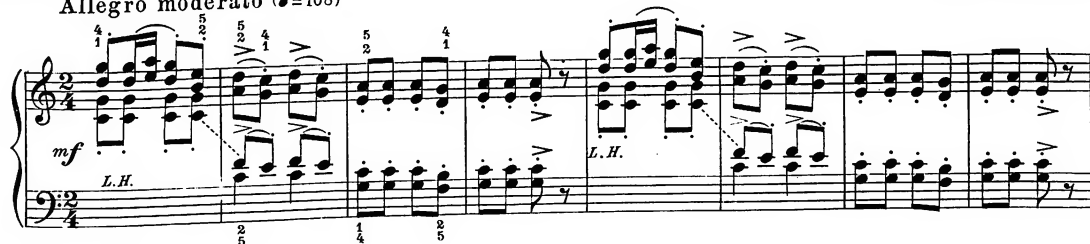
Jinrikisha Ride

No. 110-40054

Grade 2½.

ANNE ROBINSON

Allegro moderato (♩=108)



Quartet for Oboe, Clarinet, Horn, and Bassoon

GEORGE FRIDERIC HANDEL
Arranged by Angel del Busto

p poco a poco cresc.

f

dim.

p

poco a poco cresc.

f

dim.

p

poco a poco cresc.

f

dim.

p

poco a poco cresc.

f

dim.

p

cresc.
rain, In the morn - ing of the day
cresc.
rain, In the morn - ing of the day
cresc.
rain, In the morn - ing of the day

sf
cresc. sempre
I. H.
senza sost. ped.
ff marcato e poco rit.
Bring - ing back good cheer a - gain!
ff marcato e poco rit.
Bring - ing back good cheer a - gain!
ff marcato e poco rit.
Bring - ing back good cheer a - gain!

pp a tempo
Hum. *poco rit.*
pp a tempo
Hum. *poco rit.*
pp a tempo
Hum. *poco rit.*
Hum.

ff marcato e poco rit.
pp
ppp
una corda

No. 332-40032

The Robin

Three-Part Chorus for Women's Voices

Words and Music by
RUSSELL WHITE

Moderato e dolce
SOPRANO I
mp
O rob - in sing - ing near my
SOPRANO II
mp
O rob - in sing - ing near my
ALTO
mp
O rob - in sing - ing near my
PIANO
Moderato e dolce
mp
una corda

win - dow, Mes - sen - ger of climes un - known, The
win - dow, Mes - sen - ger of climes un - known, The
una corda

bright-ness of the day now clos - es As do the flows of May now
 bright-ness of the day now clos - es As do the flows of May now
 clos - es

mp *ten.* *pp* *ten.* *pp* *ten.*

tre corde *una corda*

blown. *Hum non rit.* *Hum* *mf*
 blown. *Hum non rit.* *Hum* *mf*
 blown. *Hum non rit.* *Hum* *mf*

pp non rit. *pp* *ten.* *pp*

tre corde *una corda*

rob - in, why your note so strange, so strange? Can it be of sad-ness
 rob - in, why your note so strange, so strange? Can it be of sad-ness
 rob-in, *rob-in,* *pp* *ten.* *pp* *ten.* *pp* *ten.*

mf *pp* *ten.* *pp* *ten.*

tre corde *una corda*

lone? *mf* *ten.* *pp* *ten.*
 The sun sets now in crim-son glow, sets now?
 lone? *mf* *ten.* *pp* *ten.*
 The sun sets now in crim-son glow, — sets now?
 lone? *mf* *ten.* *pp* *ten.*

mf *ten.* *pp* *ten.*

tre corde *una corda*

Mes-sen-ger, pray be not gone. *ten.* *pp* *non rit.* *Hum* *mf*
 Mes-sen-ger, pray be not gone. *ten.* *pp* *non rit.* *Hum* *mf*
 Mes-sen-ger, pray be not gone. *ten.* *pp* *non rit.* *Hum* *mf*

mf *ten.* *pp* *ten.*

tre corde *una corda*

Brightly *mf* *ten.* *pp* *ten.*
 Sing to me the song of hope, Song of sun, re-fresh-ing
 Sing to me the song of hope, Song of sun, re-fresh-ing
 Sing to me the song of hope, Song of sun, re-fresh-ing
 Sing to me the song of hope, Song of sun, re-fresh-ing

mf *ten.* *pp* *ten.*

tre corde *una corda*

(Continued from Page 13)

for parts. This practice was without any sense of the value of the workmanship and quality of these instruments.

Piano-moving was effected without benefit of trained handlers or proper equipment. Ropes, balance boards and weather protectors seemed to be unknown accompaniments to moving operations; and I have seen pianos jostled over the potted, rain-ridden island roads on topeless trucks without protection of any kind.

Clearly, this cause needed espousing. The matter of maintenance was taken up with musical people in Manila. Rats, it appeared, could be coped with. Stopping up pedal slits, their favorite point of entrance, scattering asphaltine balls on the floor of the piano, and painting interior wooden parts with rat-resistant preparations were recommended methods.

Rains, on the other hand, were an act of God. One accepted them philosophically and took inventory of the damage after the wet season, having pianos tuned and put back into shape then. The frequency of tuning problems and breakdowns was reflected in the fact that most native pianists were handy with tuning hammers and repair kits. By the end of one rainy season I knew piano anatomy myself and how to apply first aid.

The state of the Army models, however, was a problem for experts, so we attacked the question of supplies and labor. That's where the red tape began. Diabolical fate and Army methods were working for the status quo, and HQ remained untroubled by the bootless cries.

ONE REPAIRMAN was on the payroll at the supply depot in the air base area. From verbal requests for him the matter advanced to formal check sheets (something everybody but the general reads and signs before they get on the desk at which you're aiming). If the command were still there, this would be coming up for action about now.

There were ample funds in the budget for salaries to implement the music program. A recent command injunction, though, forbade hiring any new personnel. For a short time we got around this by paying a junior tuner out of incidental funds. He was very ju-

lor, too, but rattled his tools valiantly and asked questions.

Finally in desperation the best man in Manila was sent for to make an appraisal of the Army pianos. He said they could be completely rebuilt and tropicalized or climatized at a cost of 200 pesos (\$100) per instrument. Tropicalization is a heat-processing of the inner parts which makes them able to withstand usage in that climate.

THE SUPPLY section consented to our sending down three instruments as test cases. It was with a huge sigh of relief that they were sent off to Manila. But then the red tape reappeared. The budget department took issue with the bill.

I asked myself: If this were war and the pianos were torpedoes and the important thing were to win it, what should I do? Damn the budget and full speed ahead! I damned the budget, heartily, but I couldn't get any speed up because that fellow in Manila wanted some money before he'd send back our pianos. There they sat while the cold war waged in check sheets.

Only under pressure of a theatre event in which the commanding general was to take part did one of the pianos come back. Here for a brief moment of glory was recompense for all the trouble.

Without forewarning, the command suddenly closed (PHILCOM) and the whole affair was settled. The budget gave in to clear the books. Before I left the Islands, I made an effort to transfer the papers on the three tropicalized pianos so they would be put in some unit which could use them.

The officer in charge at the A & R (athletic and recreational) warehouse let out a male roar. A few pianos more or less were nothing, he intimated, in the stock of A & R supplies he had to crate and get rid of in time to catch a boat home next week. Grinning wickedly, he prophesied that in a couple of months those pianos would be sitting down in some salvage yard, weather-beaten and rat-chewed.

... Someday, when I've cornered the cash for a down payment, I'm going to buy a piano. It shall be a shrine and over it I shall hover daily, thankful more than for plenty of food and good plumbing that I am back in a land where pianos are cherished and protected.

THE END

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HE BROUGHT US ORCHESTRAL MUSIC

(Continued from Page 17)

keep on playing 'Tristan' until they do like it." At the first Cincinnati Music Festival in 1872, which he helped to organize, he told the committee: "When I begin playing Handel's Te Deum, close the doors and admit nobody until the first part is finished. When I play Offenbach or Yankee Doodle you can keep the doors open. But for the Te Deum they must remain shut. Those who really appreciate good music will be there on time. To the others it makes little difference how much they miss."

In New York, there was often bitter opposition to his playing new music. In rebellion, the audience once noisily interfered with a performance of Liszt's "Mephisto" Waltz. Thomas stopped the performance, took out his watch, and announced he would wait exactly five minutes for all objectors to leave the hall.

"I have gone without food," Thomas once said, "and I have walked when I could not afford to ride. I have played when my hands were cold. But I will succeed, for I shall never give up my belief that at last the people will come to me, and my concerts will be crowded. I have undying faith in the latent musical appreciation of the American people."

And eventually he won out, as he always knew he would.

HIS CONCERTS in Boston inspired several leading citizens there, headed by the banker, Henry Lee Higginson, to organize America's first great subsidized orchestra, the Boston Symphony Orchestra. His frequent visits to other principal American cities, like St. Louis, Cincinnati, and Pittsburgh, aroused such an interest in orchestral music that local organizations were created. In New York City, as a conductor of the New York Philharmonic Orchestra, he popularized orchestral music so widely that annual box-office receipts rose from \$841 to \$15,000. And in Chicago, there was created expressly for him America's second great subsidized orchestra, the Chicago Symphony, which he led the rest of his life, making it one of the most respected musical institutions in the world.

"It is hard to estimate," editorialized the *New York Times* in 1905 as an obituary tribute, "the debt that this country owes to Theodore Thomas. It is the debt of a pupil to a teacher; it is the debt of a people led out of the wilderness to the prophet who has shown them... the promised land."

THE END

BEETHOVEN MASTER LESSON

(Continued from Page 26)

go wrong. In fact, you, too, can become a Beethoven "authority."

Away, too, with that bogey about the length of the sonatas! From the intermediate grades onward, students should be encouraged to "read" Beethoven so that they will be acquainted with half a dozen sonatas by the time they reach advanced grades. By reading, I mean "making friends" with whole sonatas—playing them leisurely with good tone, clarity and rhythm, but not necessarily up to required fast speeds, and certainly not from memory. Each sonata, read in this way, becomes easier and more enjoyable. When a student wants to memorize or dig at a movement, by all means encourage him. If you will accent the pleasurable side of Beethoven you will be surprised by your pupils' improvement in sight reading,

technical fluency and musical zest.

Beethoven was the first composer to dam up the long, smooth phrase lines of Bach, Haydn and Mozart. Instead of the effortless, natural flow of the earlier composers, he applied power behind his lines. Everywhere there are directions for dynamism, shock, force. Glorifying in his strength, Beethoven goes all out for vivid color, extreme contrast, propulsive rhythms. The classic restraints are gone—pianissimos, fortissimos, sforzandos, subitos, attaccas abound.

Whenever a student suffers from poverty-stricken dynamics (most of them do!) ranging from mushy mezzo-piano to a glassy forte, I prescribe massive injections of Vitamin "B"—eethoven. You wouldn't recognize that student's playing six months later!

THE END

COME WITH ME TO ANTOINE'S

(Continued from Page 20)

musical instruments and wanted to get a good voodoo drum. "But," I said, "I guess I'll wait until we reach Port-au-Prince. I have been told that the best drums in Haiti are made there."

Suddenly Pierre grabbed me by the arm. "You come with me to Antoine's." Somehow I knew that Antoine was a maker of drums.

Pierre led the way into the shabby section of town. Antoine's abode was slightly less dilapidated than its neighbors. The drum-maker was evidently a man of some consequence in the community and to indicate this had painted his front gate a brilliant red.

Antoine had gone to a cock-fight but would be returning very soon. Pierre said if Antoine had been unlucky with his cock-fight betting he would be more likely to sell me a drum. Many Haitians refuse to sell drums that have been baptised and used in voodoo ceremonies, but an empty pocket may overcome their scruples.

When we were seated I noticed nearby a *tannette*, the open-sided, thatched structure under which voodoo dances are held. White paper ribbons fluttered from the crosspieces and there was a scattering of cornmeal on the ground from a voodoo ceremony.

Soon neighbors began to appear, whispering, giggling, and occasionally querying Pierre.

In my halting French, I mentioned several of the voodoo gods. The natives were both delighted and amused at my knowledge of voodoo. We agreed that Damballah and Gede were good, but that Ezelié was bad.

At last Antoine returned from the cock fight, a gruff soldier man dressed in patched trousers and a faded blue shirt. His betting had gone badly; he looked glum.

Pierre spoke to him quickly in patois, several times repeating the words "Port-au-Prince," and I guessed that he was emphasizing the incredible thought that drums there might be superior to those in Jacmel.

Deep-throated laughter went around the yard; a slow smile crossed the drum-maker's face. He would show me some drums.

He disappeared into a small shed to one side of the *tannette* and quickly reappeared bearing first a small *bato*, then the middle-sized *seconde*, and finally the big *manman*. These were the drums

most frequently used in Haiti, and the ones which pay homage to the good Rada gods. At these religious, or voodoo dances, the gods make their appearances.

If one of the dancers starts squirming around on the ground like a snake, he has been possessed by Damballah, the snake god. The boater of the big *manman* drum then pounds out the rhythm reserved only for Damballah, and the dancers take up Damballah's dance.

Of the three Rada drums which now confronted me, the *manman* was easily the most impressive. It stood about three feet high, weighed about 40 pounds.

Antoine seated himself on an empty box, tilted the *manman* between his knees, and started to caress the cowhide drumhead. At first, there was barely any sound, merely the whisper of his hands on the skin; then almost imperceptibly the whole drum began to throb. I forgot about the drum and was conscious only of being enveloped in a sea of rhythm. I began to wonder if Antoine might have started something that he could not control and that the very mountains would come tumbling down on our heads. But suddenly there was a vast silence and out of it the little noises of everyday life emerged once more.

The drum-maker could see I was impressed; it was useless to put my feelings into words. I simply said, "How much do you want for the set of three?"

He turned to Pierre for an exchange of patois and then Pierre answered, "He will sell you the three drums for ten dollars."

The loudness of the price astonished me because I knew how much loving care had gone into their creation.

Since that memorable day the three Rada drums have travelled more than 75,000 miles throughout the United States and Canada. The big *manman* has even spoken under the hands of a member of another race of famous drum makers—a Navajo Indian boy by the name of Tony Tehani. Some day I shall take the *manman* back to Jacmel and in her authoritative tones she will tell her homefolks the story of her adventures in the United States, and how she "talked" for an Indian boy on the banks of the Colorado River.

THE END

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BAD HABITS IN PRACTICING!

● I have a pupil (girl) with whom I am very much discouraged. She is almost nine years old. I have been teaching her since she was four, and I have never been able to get her to play on the fleshy ball of her fingers. She plays constantly with fingers "broken" at the first joint, and she often hits two keys instead of the one intended. She also "stammers" when she plays, often hitting a key several times. Is this from nervousness, or is it just a bad habit? This girl can curve her fingers, and she always does so when I speak to her; but a few seconds afterward her wrists drop down and her fingers straighten right out again. What shall I do?—Mrs. J. A.

IT IS ALWAYS difficult to diagnose such cases from a distance, but I am guessing that there is nothing physically wrong with your pupil, and that she is merely one of the large number of children who are fond of music but who have never disciplined themselves to the point of working at it long enough and carefully enough so as to evolve right habits so far as finger position, body posture, care in observing finger markings, and many other fundamental techniques are concerned.

My advice is that you try this experiment. Have a frank talk with the girl in the presence of one of her parents—probably the mother. Tell her in a friendly way that she will never get to play really well until she forms right habits, and that in order to help her to develop such habits you are going to put her back on some very easy material for a period of three months. Don't scold her, and make certain that she does not get the idea that you are punishing her but that you are merely giving her a chance to strengthen some weak places in her foundation. Ask her to cooperate with you, practicing faithfully and carefully on each piece or study until it is absolutely perfect. Probably she ought to memorize some of the pieces in order to be able to look at her fingers to make cer-

tain that they are curved properly.

Now comes the important part so far as you, the teacher, are concerned. Select very carefully for this pupil some material that is very easy (first or second grade) but that has great charm and that will therefore be interesting to her musically even though it is very easy technically. If you are not familiar with the Diller material—or the Crosby Adams—look into it very carefully. It is highly important that you give this girl material that is new to her, that offers few technical obstacles, and that has real artistic value. I suggest also that you have this new material actually in your hands while you are having your talk with the girl and her mother; and I urge you to make certain that you get the mother's cooperation as well as that of the girl herself.—K. G.

HOW TO PRONOUNCE PIANIST

● What is the correct pronunciation of the word pianist? I think the accent should be on the second syllable, but one of my pupils insists that his school music teacher and also some of his friends who take lessons from another private teacher all accent the first syllable. I told my pupil I would write and ask you to settle the controversy, and I thank you for your help.—Mrs. E. P. L.

THE ONLY ANSWER I can give you is that the latest edition of Webster's New International Dictionary (Second Edition) gives both pronunciations as correct but places the one which has the accent on the second syllable as the preferred one. This does not mean that the editors of Webster are trying to dictate to you or to any-thing usage they are in investigating usage they have found more people who say pi-an'-ist than pi-an'-ist. I might add that my own personal experience agrees with that of the Webster editors and that I personally say pi-an'-ist. But I have many friends who pronounce it the other way, and if this makes anyone even a tiny bit happier, I say, "Go to it."—K. G.

Organ Questions

Answered by **FREDERICK PHILLIPS**

• For some time I have been playing hymns for two small churches on organs with the stops shown on the lists below. Are there any books which will show me the best stops to use to get best effects, and can you advise which stops should be used in the treble and which in bass in playing hymns? I can play reasonably difficult music if the stops are marked.

Stops, Organ No. 1, left to right: Dulciana Bass, Diapason Bass, Principal Bass, Bass Coupler, Principal Forte, Vox Humana, Diapason Forte, Treble Coupler, Vox Jubilante, Principal Treble, Diapason Treble, Dulciana Treble.

Organ No. 2: Bass Coupler, Diapason, Echo, Principal, Pieno, Vox Humana, Forte, Fortissimo, Crenona, Celeste, Dulcet, Melodio, Treble Coupler.

—J. H. T.

LANDON'S "Reed Organ Method" contains a description of most reed organ stops and suggestions as to use. In Organ No. 1 the Dulciana and Diapason are the soft and loud stops in the lower section of the organ (generally below middle C). Principal is also in this section, but the pitch is usually an octave higher than normal. The Bass Coupler adds a tone an octave lower to the note being played in the bass section. The Treble Coupler adds an octave higher to the notes played in the upper section of the organ. Principal Forte and Diapason Forte operate a shutter to allow greater volume. Vox Humana is a mechanical device creating a wavering or tremolo in the tone. Vox Jubilante is a bright stop in treble section, Diapason a solid tone in treble section, and Dulciana is a soft treble stop. By treble we mean the upper section of the organ. The stops in Organ No. 2 are somewhat different but the pitch and tone quality are easily ascertainable by trying them out. For congregational singing of hymns all the stops could be used, and there is usually a knee swell which adds to the volume when desired. For soft work the Dulciana or Dulcet stops would be sufficient. Spend plenty of time experimenting with individual stops and combinations.

• I am shortly to play the organ in our small community church, which has a one manual reed organ with an electric blower. The foot treadles have been removed and swell and crescendo pedals installed in their place. I am not familiar with the tonal qualities of the stops on this organ or the various combinations to be used. Please suggest combinations for hymn playing and preludes before the service. The following are the stops: Treble—Reed Pipe 8', Dulcet Pipe 8', Melodia 8', Dulcet Treble 8', Vox Jubilante 8', Vox Humana 2', Bass—Perfection 2', Harp Aeolina 2', Violina 4', Violo 4', Dulcet Pipe 8', Reed Pipe 8'. Also treble and bass couplers.

—W. G.

FOR GENERAL information we suggest getting a copy of Landon's "Reel Organ Method." This book gives detailed information regarding the various stops on the ordinary reed organ. Your first action should be to try each stop singly, to see whether it is the same pitch as the corresponding note on the piano (eight feet), or one octave or two octaves higher (four and two feet respectively). Also note the volume in comparison with each other, being sure to have the swell and crescendo pedals closed. Then try experimenting with different stops in combination with other stops; you will find the Dulcet and Violina stops are softer in effect and would be suitable for quiet organ preludes, adding Melodia and Reed Pipe in treble to add volume where necessary, including Reed Pipe in bass. The Vox Jubilante in treble and Viola in bass adds still more to the volume. For hymn playing we suggest full organ except the two-foot stops (Vox Humana, Perfection and Harp Aeolina). The last two could be used effectively for playing chord accompaniments in the left hand (sounding two octaves higher than (sounding the notes played) and in the right the notes played) and for two-foot solo passages, but these two-foot stops should not be used with full organ—reserve them for special effects.



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OPERATIC DAUGHTER

(Continued from Page 21)

stiffen his muscles. One can avoid this by keeping the body relaxed, by breathing very low, and by building strong support on the muscles of the abdomen.

When I began to work with my father, he practiced scales, arpeggios, and the standard vocal exercises with me, carefully checking every tone for freedom and resonance. His great theory is to avoid tensions, especially in the facial muscles. When a tone did not please him, he would cry, "Smile, smile!" And my tones immediately flowed forth more freely.

When my father notices I am worrying about a performance, he scolds me. Live in the present moment, he insists. Don't brood. Prepare intelligently for tomorrow, but don't think too much about it. Above all, don't let past mistakes get a grip on you.

Yet, on at least two occasions, I have scored over Piza on his own terms! The first occasion was my Metropolitan Opera audition. I knew, of course, that I was to be auditioned, but no time had been set. One day, I accompanied my father to the Opera House, in order

to watch one of his rehearsals. Mr. Frank St. Leger saw me. He asked, "Claudia, how would you like to sing for us in two hours?" I said I'd love it.

When my father glared at me, and asked how I ever expected to be ready so quickly, I said, two hours would be as good as two weeks.

WHEN HE STILL seemed hesitant I said, "But I thought you never worried . . ." He burst out laughing and told me to go ahead and do as I pleased. That same afternoon, I became a member of the Metropolitan Opera.

On the second occasion, my father and I were singing together

in "Faust"—he, Mephisto, I, Marguerite. As we rode from our hotel to the theatre, we noticed a huge crowd of people at the box office and at the doors. My father gazed.

"You see?" he sighed. "So many of them—and all of them expecting so much! It makes me nervous."

I answered, "A great artist has taught me *not* to let myself get nervous—and I won't begin now!"

Not for anything in the world would I give up the inspiration of close family contact with Piza. But I have wished that I might be judged as most other young singers, strictly on merit not on name.

Still, Piza is my name, so what can I do about it?

THE END

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(Continued from Page 23)

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narrow. For the choir's safety,
the singing must be pleasing and
secure through balance of tone.

A good choir should be as solidly
constructed as the New England
church. The first sopranos, with a
simple and pure tone, may be com-
pared to the glistening point of the

spire. The second
sopranos should
be the base of the
tower that sup-
ports the taper-
ing top. The first
and second altos,
the first and sec-
ond tenors and
the baritones
make up the body
of the church.
These singers
should sing with
tones as rich in
color as old Ca-
thedral glass. The
structure must then be supported
by the second bass.

A strong, firm foundation is
essential in building a permanent
structure. Therefore, the bass sec-
tion is the basic element of the
choir. The voices between the bass
and first soprano impart rich tone-
colors to the ensemble, while the
first soprano brings the whole
structure to a focus through the
shimmering clarity of a pure,
crystal-clear thread of tone. Each
section must recognize the impor-
tance of all other sections. A great
choral ensemble cannot exist un-
less the soprano section will modu-
late its tone so that the bass can
be heard. Thus, a good bass sec-
tion can never take credit to itself,
but must credit others who help
build a balanced structure.

Likewise, a soprano voice that
may be thin and lacking in over-
tone can be made to sound much

richer than it really is through
blending its harmonics with the
harmonics of the low voices. The
sopranos must then share honors
with the bass and contralto voices.
Realization of good balance is
possible when each member of
the choir works in conjunction

with the others,
as does a well-co-
ordinated foot-
ball team—each
one coming to the
fore when his sec-
tion carries the
melody, each one
running interfer-
ence for the sec-
tion carrying the
melody.

Often reward-
ing results come
to the choir
singer during re-
hearsal periods.

Like a flash of lightning may
come the realization that beauty
is its own excuse for being. It
may be the perfect tuning of a
chord; it may be the realization
on the part of the conductor and
singer alike that tuning, timing
and toning are instinctively or sub-
consciously achieved; or it may be
the exhilarating assurance that
through the vitality of their inter-
pretation the listener has under-
stood the music's inner meaning.
And finally it may be that exalta-
tion that each singer experiences
when he knows that the spiritual
values desired by the poet and
composer have through his tech-
nique and mood been transferred
to the listener.

Such rewards await the choral
singer when he accepts individual
responsibility in creating a beauti-
ful tonal structure.

THE END

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WHEN CHOOSING A PICCOLO

(Continued from Page 22)

strengthen the tone-color of these instruments to a marked extent.

Making a silver headjoint for a wood piccolo does not prevent it from being played with its original wood head whenever desired.

CONICAL OR CYLINDER BORE

Question 3: What is the difference between the conical bore and the cylinder bore and which do you recommend?

THE SILVER PICCOLO is made in two different kinds of bore, the conical and the cylinder. This is a subject which has occupied the flute-makers for many years, and has been the focal point of much controversy. The superiority of the cylinder bore flute has long been recognized, and for many years manufacturers worked on the theory that this was equally true of the piccolo. It has not proven so—just the reverse.

The superiority of the conical bore for piccolo is now generally conceded. Certain manufacturers have stopped making the silver piccolo with a cylinder bore. (Except for rare experimental exceptions, the wood piccolo has always been made in conical bore.)

The most important difference between the two types of bore is in the tone-quality. That of the conical bore is more full-bodied, pleasing, and flute-like in nature. It is also more equally balanced throughout the compass of the instrument. The tone-quality of the cylinder bore piccolo tends to be shrill, thin, and piping. Its low register is small and hollow. Its most valuable feature is its easy-blowing high octave. It produces high B-natural and C with ease. It also can be played more easily by the player who doesn't wish to give much time to practicing.

Against this advantage one must weigh the unrewarding quality of tone the cylinder bore instrument has to offer. No amount of concentrated practice will improve this tone-quality. Even a finely made piccolo with cylinder bore seems congenitally out of tune: "right hand notes" (Example 1)

Ex. 1



Ex. 2



and their components in the various octaves are frequently not

very good. Also, the very ease of blowing in the high octave may often be treacherous (Example 2): the tones when they must be struck sharply (as in the example from Richard Strauss' "Salome's Dance," in Example 3) will often "jump" a fifth higher, out of the player's control.

For either professional or school



use, whether in silver or wood, the conical bore is the only piccolo I can recommend.

Question 4: How can I tell the difference between the cylinder bore and the conical?

APART FROM THE difference in tone-quality (which the beginning player might not easily be able to detect), the surest test is with the eye. The cylinder bore instrument measures exactly the same diameter throughout the entire length of the tube, whereas in the conical bore, the tube becomes noticeably smaller by the time it reaches the E and D keys (second and third fingers, right hand), before flaring out again slightly at the bottom and past the D-sharp key.

Question 5: Which is more useful, piccolo in C or D-flat?

PICCOLOS are still being made in both keys, C and D-flat, but the number of new D-flats being turned out today is very small. Orchestra music employs the C piccolo exclusively. Even in band music, where the D-flat instrument once was used exclusively, the C piccolo is coming more and more to supplant it. Many publishers of band music, who formerly issued alternate parts for C and D-flat piccolos, are discontinuing the publishing of D-flat parts.

The flute makers are apparently quite willing to go along with this policy: justifiably so, I believe, because the C piccolo is, generally speaking, a superior instrument to the D-flat in tone-quality.

The C piccolo also offers better intonation. It is a slightly longer tube, giving the instrument maker just a little more to work with, an important consideration in an instrument where the tone-holes and fittings are already tightly compressed into short tubing.

(First of two articles)

Teacher's Roundtable

Maurice Duessmil, Mus.Doc., answers readers' inquiries about legato, Bach and dynamics

FOR BETTER LEGATO

● I have a friend who plays the piano very well and is especially interested in Bach, but she has a tendency to play everything as if it were marked "staccato." Is this an individual trait, or do many people have this trouble? How can this staccato playing—when not indicated in the music—be curbed? —(Miss) J. W., Indiana

THIS TROUBLE is by no means an individual trait and in my clinics I often emphasize the advisability of acquiring more legato. Indeed many students and pianists lack this quality which is indispensable for a proper rendering of melodic—or "cantabile"—passages.

The best way to develop a better legato is to practice scales slowly with what I might call a "lingering touch," not releasing a key until after the next one has been struck. Naturally this must not be exaggerated and the timing is a matter of a split second. How can this be determined exactly? Only by listening carefully. Then, gradually, the process becomes "second nature" and one will use it whenever needed, without even being conscious of it.

THE BACH APPROACH

● I'm a teacher in a small town. I wonder if you'd help me with a problem. Most of my pupils are taking music for their own enjoyment, few going to college. They do their scales, they love classical pieces, and study hymns, for most of them play for Sunday school and church. But they just won't study Bach's preludes and fugues, saying "they get their finger exercises from scales and chords." I will appreciate so much your strengthening me out in this matter.—(Mrs.) A. L., Pennsylvania.

IT SEEMS TO ME that what your pupils need is a more appealing approach to Bach. Of course they are very wrong when they say that they "get their finger exercises in scales and chords" and thus consider the preludes and fugues are more technical studies. Were I in your place I would make a careful selection of numbers of

all grades which they surely would enjoy, such as the bourrées, gavottes, minuets (from the early books and also the French and English Suites.) Then some arrangements from the violin sonatas—Bourrée in B Minor, Gavotte in E Major, both transcribed by Saint-Saëns, and from the cantatas, such as the popular "Jesu, Joy of Man's Desiring." This will give them a different idea regarding Bach. Afterwards, you should find it easy to bring them to the more contrapuntal works, selecting the more rhythmic and melodic preludes and fugues in the "Clavichord."

"BUDGETING" DYNAMICS

● I have a problem which I would like you to solve for me. I am now completing the "Revolutionary" Etude by Chopin. I have it memorized and play it fluently, but my trouble is this: my left hand nearly quits before I reach the end. My technique is said to be satisfactory by my teacher, but it's all I can do to hold out till I get to the last chord. Is there any way to get this weakness out? Also, will it do harm to the hand to play under such a strain? —T. G., Georgia.

IT IS DIFFICULT to analyze your trouble without hearing, or even seeing you play this Etude, for it may come from a lack of relaxation in the left hand, or arm, or both. However, I know from experience that much similar trouble arises from improper "budgeting" of the dynamics. Too many people play this Etude on the loud side all the way through. This invariably leads to fatigue before the end is reached.

I believe you can get immediate relief through paying more attention to the piano shadings and also to the important point of not forcing the fortes. Why not try to play the whole Etude piano at first, then gradually increase the volume of your tone in the forte and fortissimo passages? At the same time, watch your relaxation carefully and constantly. I am convinced that with sustained attention and a little patience, you will overcome a condition which is by no means exceptional.

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YOUR VOCAL PROBLEM

(Continued from Page 16)

range is from G on the first space
above the staff to D below middle
C. All through grade school I sang
first soprano. Now that I am in
high school, I sing first soprano in
the senior choir at church, second
soprano in the glee club at school,
and alto in the mixed chorus at
school and in the junior choir at
church. I have never taken voice
lessons, but would like to next
summer. Do you think that study
just for the summer would help
to develop my voice? Will singing
first soprano in the church choir
hurt my voice if I strain it? My
prettiest tones are from A below
middle C to D in the octave above.
The higher I sing, the louder I
have to sing to make the tone
sound. I play B-flat clarinet. Is
playing a wind instrument bad for
your singing voice?—M. D.

FROM THE INFORMATION
you give about your range, I
would say that to sing soprano in
a choir is not wise. You are un-
wise to sing in so many ensembles
in various ranges. You are very
young, and one can strain the
voice easily. As long as you sing,
remember only to sing the prettiest
tones, and you should put
this off until you are at least 16.
Playing a woodwind instrument
should be excellent for the develop-
ment of breath control.

● I am a lyric soprano, 21 years
old. During the past year it has
become increasingly difficult for
me to sing with ease. It seems the
tonal in the right side of my
throat has become enlarged. Is
there some way I can shrink the
tonal back to its normal size, or
must I have the tonal removed? Is
this likely to affect the quality of
my voice? On the other hand, will
I injure my voice by using my
throat at this time?—E. H.

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the only one who can answer your
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Many artists have had tonsils re-
moved and with proper care and
exercise afterward found no change
in voice. You should not sing
under the present conditions.

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● The first sign of talent is
being absorbed in one's art to
the exclusion of everything
else.—Adolf Bernhard Marx

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